The University of Chicago

THE EARLY THEATER IN EASTERN IOWA

CULTURAL BEGINNINGS AND THE RISE OF THE THEATER IN DAVENPORT AND EASTERN IOWA, 1836–1863

A DISSERTATION SUBMITTED TO THE FACULTY OF THE DIVISION OF THE HUMANITIES IN CANDIDACY FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

1937

By

JOSEPH S. SCHICK

THE UNIVERSITY OF CHICAGO PRESS
CHICAGO, ILLINOIS
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To My Mother

Whose Tales and Memories of Early Davenport
First Awakened My Interest in the Community

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Joseph S. Schick

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INTRODUCTION

. . . . there shines out white and lovely the
little city of Davenport.
Frederika Bremer (1850)[1]

The purpose of this study is to discuss the cultural beginnings in a typical frontier settlement of the Middle West, Davenport, Iowa, of pre-Civil War days, as they were evident in the establishment of schools, bookstores, library associations, lecture societies and musical organizations, and chiefly in the rise of the theater, German and American, and other forms of public entertainment such as concerts, showboats and circuses.[2] Historians have generally believed that the frontier communities of this time were devoid of any cultural life of real significance, and that the people were primarily concerned with the essential problems of initial social organization; that their lives, outside of purely material pursuits, lacked interest in the fine arts and intellectual concerns. This attitude had been generally fostered until the appearance of Rusk's monumental work, The Literature of the Middle Western Frontier, in 1926, by the lack of careful studies of this subject, and by the known condescending attitudes of early travellers through the Mississippi Valley who were accustomed to the finest cultural and social life of the

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[1]Frederika Bremer, The Homes of the New World, trans. Mary Howitt (New York, 1853), II, 70, entry for November 2, 1850.

[2]Several significant social and cultural influences in the town have been omitted from this study, except for occasional references and notes: the church, the railroad, and the newspaper. Each of these has been carefully discussed elsewhere, as noted in the Bibliography, and a repetition of this material was not considered contributive.

capitals of America and Europe. It was as a further contribution to Rusk's work and to the history of the theater on the frontier that this study was undertaken, to show that the people who settled in the Mississippi river region, which was "the scene of typical frontier settlements,"[1] far from being crude and unlettered pioneers, were educated and intellectually advanced, and were as concerned in the improvement of their mental outlook as any of their contemporaries in the long-settled portions of the East. No similar study of the cultural life of a small community of this place and period is known to exist,[2] and it is hoped that this may serve as a stimulus to further studies of this nature. The work has been done in the spirit and inspiration of Rusk's The Literature of the Middle Western Frontier, and Carson's The Theater on the Frontier, the Early Years of the St. Louis Stage,[3] to which the writer is indebted for method of treatment and valuable information.

Davenport was chosen as the subject of this study for various reasons: situated as it is on the Mississippi river, almost directly west of Chicago and on the route of many pioneers going to the far West, it may be said to have been typical of the frontier communities of Eastern Iowa. Having no initial attraction for early settlers, such as Dubuque had with its lead mines, it developed normally, but rapidly, entirely dependent upon the agri-

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[1]Frederick Jackson Turner, The Frontier in American History (New York, 1920), p. 7.

[2]However, see Minnie May Brashear, Mark Twain, Son of Missouri (Chapel Hill, 1934), in which the author discusses in some detail the early cultural life of Hannibal, Missouri, as it related to Mark Twain. Cf. also Earnest Elmo Calkins, They Broke the Prairie (New York, 1937): early social and economic life of Galesburg, Illinois, especially as it centered about Knox College.

[3]William G. B. Carson, The Theater on the Frontier, the Early Years of the St. Louis Stage (Chicago, 1932).

cultural richness of the surrounding country. Here, too, was an opportunity to study the development of two cultures, German and American, side by side, an opportunity not offered, comparably, by any other Eastern Iowa community. Other reasons for the choice were that Davenport was the first settlement west of the Mississippi to be linked to the east by a bridge and railroad across the river, important contributive influences to the life of the community; here the first college and publishing house in Iowa were established. And the source material for the study of this town was unusually extensive: almost complete newspaper files from 1838, many excellent local histories, early directories, theater programs, personal writings, travellers' accounts, and the many publications and collections of the State Historical Society.

Although settlements had been made in the vicinity of Davenport as early as 1812, with the establishment of Fort Armstrong on the nearby island of Rock Island in the Mississippi river, the first permanent settlements in the county were not made until 1833, and the town was not plotted until 1836: at the close of this year the population did not exceed one hundred persons. Three years later, January 25, 1839, the territorial legislature granted the first town charter to the community, and in April of this year the first local election was held. During the next several decades the population of the town increased rapidly, so that by 1863, the date of the termination of this study, it totalled about 16,000 persons. The first settlers had been predominantly Americans, "sons of the Old Dominion, interspersed with the vigor of New England,"[1] largely from the established communities of the east. In the forties, the Germans began to arrive in great num-

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[1]F. I. Herriott, "Whence Came the Pioneers of Iowa?" Annals of Iowa (3d series), VII, No. 6 (Des Moines, 1906), 465.

bers, men "whose education fitted them rather for the drawing room than for the hardships of cultivating the soil."[1] These settlers from Europe and the East came to Davenport by three different routes: down the Ohio and up-river from St. Louis, overland from Chicago, and up-river from New Orleans.[2] Although there were other non-English speaking races than the Germans in the community, the local press always spoke of the population of the town as being either "Americans," regardless of nationality other than German, and as "Germans." This distinction of terminology has been used throughout this study, so that the English-speaking stage, for example, is spoken of as the American theater to distinguish it from the Deutsches Liebhabertheater, and to indicate that it was not supported solely by those of English ancestry.

The history of the local theatrical activity, German and American, in the town takes up the largest portion of this study, and is responsible for the terminal date, 1863. Originally, the plan was to limit the study to pre-Civil War days, but since a new theater building was erected at the end of 1862, this was considered a good stopping point for a unified discussion of the theater, and its associated cultural phenomena. The theater undoubtedly represented the highest type of cultural expression: as

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[1]Francis Joseph Grund, The Americans in Their Moral, Social and Political Relations (London, 1837), II, 24.

[2]Herriott, op. cit. Cf. Ophia D. Smith, "A Trip to Iowa in 1841" (made by Alfred West Gilbert), Palimpsest, XVII (October, 1936), 329-41; of the Ohio-St. Louis route. Cf. letter of William Fischer to Christopher Ficke, August 27, 1851, in C. A. Ficke's Memories of Fourscore Years (Davenport, 1930), p.5. This discusses two variant routes from Chicago. The route up-river from New Orleans, taken by many German immigrants to the community, has seldom been noted; however, the writer's grandparents and many other German families of the community came up this route. For a discussion of the New Orleans route, see William J. Petersen, Steamboating on the Upper Mississippi, the Water Way to Iowa (Iowa City, 1937), pp. 316, 327, 328.

Rusk has said, "the theater, inadequate as it might be, was in music, in elocution, and in painting, the source of the best cultural influence with which Westerners could at (this) time come in contact."[1] The popularity of the theater in Davenport is noteworthy.

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[1]Ralph Leslie Rusk, The Literature of the Middle Western Frontier (New York, 1926), I, 439.

CHAPTER I

LECTURE AND DEBATING SOCIETIES IN DAVENPORT FROM 1839 TO 1863

One of the first evidences of a civilized cultured society in the early days of Davenport was the organization of literary, lecture and debating societies. The first association of this sort dates from 1839 when the Davenport Lyceum was formed,[1] and its history, under different names and with seasonal breaks is almost continuous throughout the period of our study. The many lectures and debates sponsored by this and later societies, such as the Young Men's Catholic Literary Society,[2] the Young Men's Hebrew Literary Society,[3] the Sarsfield Guards,[4] and the German Gewerbeverein,[5] offer one of the most "striking examples of seriousness, a striving for intellectual enlightenment, and a desire for moral betterment"[6] that can be found in the early cultural

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[1]Franc B. Wilkie, Davenport Past and Present (Davenport, 1858), pp. 87-88. A lyceum was organized in Chicago five years earlier, in 1834. Bessie Louise Pierce, A History of Chicago 1673-1848 (New York, 1937), I, 285.

[2]The first reference to the Young Men's Catholic Literary Society, or the Catholic Institute, appeared in the Gazette of October 20, 1856.

[3]The Young Men's Hebrew Literary Society of Davenport and Rock Island was organized November 2, 1856. Davenport Directory for 1858-1859 (Chicago, 1858), n.p.

[4]The Sarsfield Guards, the local militia, was organized a short time before March 24, 1858 (Gazette, March 24, 1858), and sponsored a course of public lectures, beginning December 19, 1860. Gazette, December 19, 1860.

[5]Gazette, February 14, 1861.

[6]Hubert H. Hoeltje, "Notes on the History of Lecturing in

life of this community.

Although in the beginning the lecturers were predominantly local persons, in later years, before the Civil War, many figures of national prominence lectured in Davenport under the sponsorship of the various local societies: Horace Greeley, Ralph Waldo Emerson, Parke Godwin, Artemus Ward--all names still well known to the literary historian. And the lecture subjects covered almost every field of human knowledge: chemistry, geology, astronomy, phrenology, physiology, psychology, biology, magnetism, history, literature, manners, travels, electricity, mind and matter, politics, war and peace, the art of music, and the science of grammar;[1] there were also a great many advertised lectures of purely sectarian interest and many on temperance reform: most of these have been omitted in this study either because of their intensely limited interest or because of their obvious generality: nor have all the many lectures on phrenology been recorded. But here was a variety and breadth of subject matter for every citizen, no matter what his interest. And although at first the lectures and debates were looked upon primarily from the point of an agreeable and educational pastime,[2] within a few years their economic importance was considered invaluable: visiting lectures would tell others, and especially those in the East, of the prospering, flourishing frontier town of Davenport: new wealth and more immigrants would arrive consequently.[3] This aspect of the lecture system has been generally overlooked by historians, although it is

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Iowa, 1855-1885," Iowa Journal of History and Politics, XXV, No.1 (January, 1927), 63.

[1] See Appendix I.

[2] Wilkie, op. cit., pp. 87-88. Gazette, December 9, 1841: November 30, 1843.

[3] See p. 13.

not likely that Davenport was the only town that valued the system in this light.

When the Davenport Lyceum was organized in 1839, there were only about two hundred and fifty people in the town:[1] a weekly newspaper was being published[2] and several church organizations had been established,[3] but the town was still only a small frontier settlement; not until the year before, in 1838, had the first millinery shop, the first jewelry store, and the first carriage and blacksmith shop been opened,[4] chief essentials in community living of that time. Indian savages were still a very real memory in the minds of the people,[5] and wolf hunts were a diversion for the gentlemen of the town.[6] But during the first season of the Lyceum, 1839-1840, there were weekly discussions[7]

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[1]Estimates vary. But see Harry E. Downer, History of Davenport and Scott County, Iowa (Chicago, 1910), I, 166.

[2]The Iowa Sun and Davenport and Rock Island News first appeared August 4, 1838, published by Andrew Logan. It carried on for about four years.

[3]See n. 3, p.45. [4]Downer, op. cit., I, 160.

[5]The Black Hawk War of 1832. See F. E. Stevens, The Black Hawk War (Chicago, 1903) and J. Reynolds My Own Times (Chicago, 1879). Even as late as 1851 Indians came to Davenport regularly to exchange their furs for goods. Letter of W. Fischer, settler of this period, to Christopher Ficke, in Germany, in C. A. Ficke, Memories of Fourscore Years (Davenport, 1930), p. 16.

[6]The Iowa Sun of December 25, 1839 carried the following advertisement:

"Sportsmen attend
Wolf Hunt
It is proposed by a number of gentlemen, that they meet at the House of Alexander W. McGregor, Esq., on the morning of January 1, 1840, to join in a Wolf Hunt. Those wishing to join in the hunt will please attend, provided with Guns, Horses, and Dogs."

[7]Wilkie, op. cit., pp. 87-88.

Iowa Sun, February 29, 1840; March 7, 1840; March 14, 1840; March 21, 1840; April 18, 1840.

The first meetings of the Lyceum were held in St.Anthony's (Catholic) Church. Downer, op. cit., I, 966, 975.

of questions of every nature which indicate an interest in topics of an advanced mental and educational character far removed from our usual conception of intellectual life on the frontier.

The records of the first meetings of the Lyceum are not available, but they probably started some time in October or November of 1839, if the later months of seasonal reorganization may serve as a guide. By December of 1839 the editor of the Iowa Sun was inclined to believe that the original high purpose of the Lyceum meetings had degenerated to such a point that only those subjects were discussed which would "tickle the fancy of weak females"[1] in the audience. "If courtship is a science," wrote the editor, "then indeed is our Lyceum a most excellent school."[2] Be that as it may, the known topics discussed by the Lyceum in its first season indicate a variety of subject and depth of thought quite beyond the scope of a school for courtship. On the sixteenth of March, 1840, the members of the group pondered whether mind was material, or whether mind could exist independent of matter[3]--a subject to tax the ingenuity of endless argument. Other discussions were based upon such questions as: "Are the works of Nature more pleasing to the eye than the works of Art?"[4] "Which is the greatest injury to a community, a Thief or a Tattler?"[5] "Has wealth more influence than talent?"[6] The last advertisement of the season of the Lyceum appeared in the Sun of April 18, 1840,[7] for the first period, and the meetings probably

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[1]Cited by Wilkie, op. cit., pp. 87-88. [2]Ibid.

[3]Iowa Sun, March 14, 1840. "Is mind material - Or, can mind exist independent of matter?" Three persons debated on each side.

[4]Iowa Sun, February 29, 1840.

[5]Ibid., March 7, 1840. [6]Ibid., March 21, 1840.

[7]This announced a meeting for April 20, 1840 when the mem-

came to an end about this time, for although the membership was presumably continuous throughout the year, it was active only during the winter months.

The season of 1841-1842 did not get under way until December when a notice appeared in the Gazette requesting those "citizens favorable to the formation of a Literary Society, for the beguilement of the approaching winter evenings"[1] to meet in the Reading Room of the Le Claire House on the evening of December ninth.[2] The Davenport Institute was then organized and met for the first time December 16, 1841 to discuss whether or not capital punishment ought to be abolished.[3] Those taking part in the discussion as members of the Institute were A. S. Brownless, Gilbert McKown, John H. Tice, J. W. Cheever, and A. Sanders, the secretary.[4] Meetings were again held at weekly intervals[5] and continued at least through March 3, 1842 when the discussion centered upon the question: "Is a Republican form of Government more favorable to the progress of the Arts and Sciences, than a Monarchial?"[6] The society then lapsed for a time, but in November, 1842 a meeting was held to revive the Lyceum.[7] From this date

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bers questioned whether "it would be sound policy for Iowa to take immediate measures for admission into the Union."

[1] Gazette, December 9, 1841. [2] Ibid.

[3] Ibid., December 16, 1841. [4] Ibid.

[5] Ibid., December 23, 1841; December 29, 1841; et. seq.

[6] Ibid., March 3, 1842.

[7] Ibid., November 17, 1842.

At about this time the society used a hall in a two story brick building on the northeast corner of Rock Island and Scott streets, which was also used by the Odd Fellows and the Masons. Here the "skill and eloquence" of the society, "would have done credit to the American Senate or the British House of Lords, and the members were applauded by the astonished natives." Ambrose Cowperthwaite Fulton, A Life's Voyage (New York, 1898), pp.434-35.

until the next year the record of the Society is not clear. On the thirtieth of November, 1843, an editorial in the Gazette urged the young people of the community to engage upon some occupation during the long winter evenings to improve their "immortal minds." A series of "instructive lectures" was suggested for the coming months. On the following month the suggestion was put to order when those citizens interested in reorganizing the Davenport Institute met at the Le Claire House, December 22, "at early candle light, to take measures for that purpose."[1] But from this date until 1847 there is no further mention of the society, although we know it was still flourishing.[2] The first address before the society for the season 1847-1848 was given December 8, 1847 in the Baptist Church by the Reverend George S. Rea on "the influence of the various branches of Science in the development of the Intellectual Powers."[3] Further meetings of this season were held in Mr. Campbell's school room.[4]

By this time, 1848, the lectures and debates of the society had become so popular that a suggestion was made that the organization should become permanent, with year around membership;[5] ladies should be admitted to the group as well as men upon the payment of the regular annual fee.[6] The society was urged to procure a regular set of Lyceum apparatus:[7] books as well as geological specimens, chemical apparatus, hydrostatic pumps, etc., to cost about one hundred dollars; and a permanent building for the Lyceum was considered but never realized because of the lack of adequate finances.[8] The society had been self-supporting up

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[1] Gazette, December 21, 1843.
[2] Ibid., December 30, 1847.
[3] Ibid., December 2, 1847.
[4] Ibid., December 21, 1847.
[5] Ibid., January 20, 1848.
[6] Ibid.
[7] Ibid.
[8] Ibid.

to 1854;[1] the members paid a small annual due, and the lectures and debates were open to the public.[2] But a library had now become a pressing need, so that in March of 1854 an appeal was made to the public for funds to be used in purchasing books.[3] The first step in this direction was taken on the twentieth of the month when a public lecture was given by J. F. Dillon on "National and Local Exhibitions of Anglo-American Character"; a grand festival ball was held after the lecture in Le Claire Hall and the proceeds of the entertainment went toward the library fund.[4] By April thirteenth, 1854, one hundred and twenty dollars had been raised for the purpose:[5] of this, one hundred dollars had been contributed by Judge Grant.[6] But the society was ambitious and did not wish to make any book purchases until one thousand dollars had been raised for the purpose.[7] Books as well as money were donated to the cause; in December, 1854, C. H. Eldridge gave seventy volumes as a nucleus for the proposed library.[8] But not until two years later, July 1, 1856, did the library really get under way, when five hundred volumes purchased in the Boston market were received by the society.[9] The selection contained "some of the best standard historical, scientific, and poetical works, and also a number of the most interesting recent publications."[10] The library was opened to the members of the Society January 28, 1858.[11] When the society suspended for a short time at the end of this year,[12] the books were removed to the basement store rooms of Cook

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[1] Ibid., March 16, 1854. [2] Ibid.

[3] Ibid., March 23, 1854. [4] Ibid., March 16 and 23, 1854.

[5] Ibid., April 13, 1854. [6] Ibid. [7] Ibid.

[8] Ibid., December 9, 1854. [9] Ibid., July 2, 1856.

[10] Ibid. [11] Davenport Democrat, October 22, 1905.

[12] Gazette, October 4, 1858.

and Sargent's Bank.[1] But in December the library was again opened, this time in Merwin's Block on Perry Street, north of Third, with a total of twelve hundred volumes, with the latest magazines and newspapers.[2] The membership fee was reduced from five to two dollars.[3] In 1859 the library was open three evenings a week, Monday, Wednesday and Saturday;[4] for many years this was the library center of Davenport.

From 1839 to 1855 most of the lectures and debates sponsored by the Young Men's Literary Society were given either by the members themselves or by the local or neighborhood talent--by the judges, doctors, school teachers, and newspaper editors of Davenport and Rock Island. Many outsiders had lectured in Davenport during this time, as we shall note later, but they were not under the sponsorship of the Literary Society, nor were any of them figures of national prominence. However, in May, 1855 the Gazette noted the economic advantages which might result to the town if outside talent of repute was brought to the city:[5] readers of the Gazette were reminded that Horace Greeley had lectured in Dubuque the preceding winter, and on his return to the East wrote and spoke in praise of that city.[6] Galena, too, during the past winter, had employed some of the ablest literary men in the country and "no doubt sent them away fully impressed with the advantages of Galena.[7]

> We give these incidents simply to show our fellow citizens, that in the employment of leading minds to lecture to us during the long evenings of winter, we are not only fostering talents, but are extending the name and the influence of

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[1] Daily Iowa State Democrat, October 15, 1858.

[2] Gazette, December 4, 1858. [3] Ibid.

[4] Ibid., May 21, 1859. [5] Ibid., May 5, 1855.

[6] Ibid. [7] Ibid.

> our city. We trust that an early effort may be made to secure the services of prominent literary men, and that the ensuing winter our citizens may be regaled with many a choice literary feast.[1]

A few days later the Gazette continued its argument:

> Whatever city procures the attendance of Horace Greeley or Bayard Taylor has the benefit of the best possible advertisement that can be anywhere obtained. They write to their paper from the places which they visit, and thus the one hundred and eighty thousand readers of the Tribune are made aware by those on whose statements they rely, of all the advantages possessed by such a place, and of the inducements which it offers for the investment of capital, or for other purposes . . . . . Shall we not next fall and winter, have lectures from some of the best lecturers whom the country affords?[2]

If the Davenport Society could not afford such a project, then perhaps Moline and Rock Island across the river might join in the costs and benefits of bringing national lecture talent to the neighborhood.[3] But the Young Men's Literary Society of Davenport took up the challenge, and in August, 1855 announced plans for bringing some of the "most prominent and noted"[4] lecturers in the country to Davenport, including Ralph Waldo Emerson, Parke Godwin, J. G. Saxe and others.[5] In a short time season tickets for the course, at two dollars, were sold to the amount of six hundred dollars.[6]

The season for 1855-1856, which in point of personalities present and in financial return was the most successful that Davenport had before the Civil War, opened November twenty-sixth with a lecture on "Education" by Mr. Whipple.[7] The second lecture of the course was given by Park Benjamin of New York, on "Fashion, a Poem,"[8] and the third by David Paul Brown of Philadelphia who

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[1] Ibid.
[2] Ibid., May 31, 1855.
[3] Ibid., August 14, 1855.
[4] Ibid., August 15, 1855.
[5] Downer, op. cit., I, 975.
[6] Gazette, August 15, 1855.
[7] Ibid., November 26, 1855.
[8] Ibid., December 7, 1855.

spoke on "Shakespeare's Life and Genius."[1] Parke Godwin delivered the fourth lecture of the series, on "American Social Life."[2] A brilliant performance had been anticipated in this instance, but the audience was disappointed.[3] The appearance of Godwin was considered "unprepossessing, (a trait which) is relieved neither by the well modulated voice nor the graceful gesture. His subject . . . . was treated in a manner not calculated to win him the esteem of his countrymen."[4] The seventh lecture of the course, December 31, 1855, was given by Ralph Waldo Emerson, the most noteworthy lecturer to visit Davenport before the Civil War.[5] The newspaper criticism of his lecture is worth giving complete:

> We were one of the many who had the pleasure of listening to this man of celebrity on Monday evening. Those who assert that Mr. Emerson is an orator are simply mistaken. That he writes and reasons well no one can doubt, but he is no orator. In that respect we were disappointed, but in others we found him much as we had anticipated. The first part of his lecture was by no means flattering to his reputation, but the latter portion redeemed it. That the audience appreciated the many good things that fell from his lips, was apparent in the silence with which they listened to his remarks. It would have been a difficult matter to have given his address a name, indeed we doubt if the author himself was not at a loss to give it an appropriate title. He treated laconically upon many subjects, and all of them he handled skilfully leaving in his wake a train of thought which will come upon the mind at unexpected moments like a forgotten dream. His lecture, like Lacon, should have been ascribed "to those who think."[6]

But although his lecture may well have been over the heads of many of his auditors, Emerson's journal entry for his Davenport stay contained only very practical observations: that soft coal sold for sixteen cents a bushel in Rock Island: wood at six dollars a cord: that the people talked in "quarter sections"--"'I will take a quarter-section of that pie.'" And he spoke in praise of

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[1] Ibid.
[2] Ibid., December 15, 1855.
[3] Ibid., December 19, 1855.
[4] Ibid.
[5] Ibid., December 29, 1855.
[6] Ibid., January 3, 1856.

the practical "Indian sagacity" of the local wealthy man, Antoine Le Claire.[1] This was Emerson's first and only visit to Davenport, before the Civil War, although his engagement was announced for the season of 1856-1857, along with Wendell Phillips, George Sumner, Rev. T. Starr King, William Gilmore Simns and George P. Marsh, late United States Minister to Turkey.[2] It was not uncommon for the announced engagements to be misleading.

The first seasonal announcements of the lecture series were not always accurate: important people were often listed, but never appeared; this almost obvious angling for more season-ticket buyers seems finally to have discouraged some purchasers. At other times, significant figures not listed in the seasonal announcement appeared on the lecture platform; Horace Greeley's first engagement in Davenport, for example, was not listed in the early bulletins, but he delivered the fourth lecture of the course, of 1856-1857, at Le Claire Hall on January the thirtieth.[3] His lecture on European travels was praised by the Gazette as being "marked by originality and depth of thought."[4] But the Daily Iowa State Democrat considered it a "flat affair. The first part of his lecture was sung to an ancient tune somewhat resembling Aylesburg."[5] Curiosity to see "Old White Coat" crowded Le Claire Hall to capacity.[6] But the remaining lectures in the course were poorly attended, and although the season had included such lecturers as Wendell Phillips, Rev. Francis Vinton of New York, George P. Marsh, Dr. Sears of Brown University, and John G. Saxe,[7] as well

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[1]E. W. Emerson and W. E. Forbes (eds.), Journals of Ralph Waldo Emerson (Boston and New York, 1912), VIII, 585-86.

[2]Gazette, November 27, 1856. [3]Ibid., January 29, 1857.

[4]Ibid., February 2, 1857.

[5]Daily Iowa State Democrat, February 2, 1857. [6]Ibid.

[7]Appendix I, 1856-1857.

as Horace Greeley, the season was not a financial success.[1]

For the next several seasons of the Literary Society continued poor attendance at the lectures finally caused the group to disband. Although many important personalities had been engaged for the season of 1857-1858--Wendell Phillips, Parke Godwin, R. W. Thompson and others,[2] this season, like the preceding one, was a financial failure; the lectures were poorly patronized possibly because of the "hard times," or because of a change in public taste.[3] "It is a matter of little importance," wrote the Democrat, "who lectures, or when, if the public do not see fit to support the lectures."[4] When the Reverend John Pierpont of Boston was to lecture February 18, 1858, a plea for a large audience was made in the Gazette the day preceding: ". . . . there is almost a want of decent courtesy in failing to give them (the lecturers) large audiences. It is unjust to them, and unjust to ourselves, if we would wish to be known abroad as an intelligent as well as progressive people."[5] Because of continued lack of interest in the lectures and debates, the Society disbanded early in October, 1858;[6] but by November, a revival of the society and another course of lectures was discussed.[7] Early in December the lecturers for the season were announced:[8] all of them were from Davenport or the immediate neighborhood:[9] outside attractions had become too expensive. Tickets for the season sold for two dollars.[10] But

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[1] Gazette, October 24, 1857. [2] Ibid., November 3, 1857.

[3] Daily Iowa State Democrat, February 2, 1858.

[4] Ibid. [5] Gazette, February 17, 1858.

[6] Ibid., October 4, 1858. Daily Iowa State Democrat, October 15, 1858.

[7] Gazette, November 1, 1858. [8] Ibid., December 3, 1858.

[9] Ibid. [10] Ibid.

again, if foreign talent did not draw large audiences, the local talent was almost ignored by the lecture-goers. In January, 1859, the Gazette voiced an opinion on the matter:

> During last winter, when the Young Men's Literary Association paid fifty dollars per night for foreign talent to lecture, and charged fifty cents a ticket, there were often crowded houses. This season, home talent, in many instances of high order, and at reduced prices, can hardly get audience enough to put it in countenance.[1]

By the end of 1859, in October, the financial situation of the Society was publicly announced as being very poor, and that hereafter each lecture must pay for itself.[2] Apparently it was thought that some outside lecturers would be more profitable than only local talent, for the season announcement of November 1, 1859 carried the names of B. F. Taylor of Chicago, Ralph Waldo Emerson, T. Starr King of Boston, Horace Greeley, Bayard Taylor, Henry Ward Beecher, and Mortimer Thompson.[3] Emerson, Taylor, and Beecher, however, did not appear: their names served probably only as leaders. Course tickets sold for two dollars,[4] but the demand was not great.[5] Mortimer Thompson, known as "Doesticks," considered "one of the most spirited of mid-century humorists,"[6] lectured December 13, 1850, on "Pluck."[7] Horace Greeley made his second lecture appearance in Davenport January 28, 1860, speaking on "Western North America."[8] The largest lecture audience ever gathered in Davenport heard his talk.[9] The fact that most of the people actually were more interested in seeing him rather than in

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[1] Ibid., January 28, 1859.
[2] Ibid., October 22, 1859.
[3] Ibid., November 1, 1859.
[4] Ibid.
[5] Ibid., November 14, 1859.
[6] CHAL, II, 156.
[7] Gazette, December 10,1859.
[8] Ibid., January 23, 1860.
[9] Ibid., January 30, 1860.

hearing[1] him is suggested by the criticism in the Gazette which made a point to note that his head had become balder and his hair whiter since last in Davenport.[2] In the first part of his lecture he stammered and was ill at ease, but once under way he spoke fluently and easily.[3] The lecture season of 1859-1860 came to a close in April: twelve lectures had been given as promised, all but one by outside talent.[4] It had been the only regular course of lectures in the State of Iowa, exclusive of home talent, during the season;[5] receipts almost equalled expenses, there being a deficit of only twenty-five dollars.[6] The Society was still able to carry on for one more season.

The lecture course for 1860-1861 was long delayed in view of the many political questions of the day which diverted the people from public entertainment, and made almost every man a lecturer and political seer in his own right. The change of the public mind to problems of serious nature is indicated by the Gazette, which, in urging a series of lectures for the coming months after November, stated that nothing light, of the Doestick school, was wanted, but

> lectures that will interest deeply and instruct profoundly. A course on any of the sciences, chemistry, geology, astronomy, or even on physiology would be acceptable--but not on psychology, biology nor magnetism, as they are generally treated; we have had enough of these abstrusities and need something more tangible.[7]

Nothing was done about the matter until January, 1861: the Young Men's Literary Society may no longer have been functioning at this time, for it was noted in the Gazette that "a few gentlemen

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[1] Ibid., February 4, 1857: "The curiosity to see Horace Greeley was probably greater than the desire to hear him."

[2] Ibid., January 30, 1860. [3] Ibid. [4] Ibid., April 11, 1860.

[5] Ibid. [6] Ibid.

[7] Ibid., November 26, 1860.

have combined to take the management and risk of the enterprise."[1] Whether or not these represented the Literary Society is unknown. No season tickets were sold; single admission to the lectures was placed at twenty-five cents.[2] The first was given January 14, 1861, by Professor J. Butler of the University of Wisconsin[3] who spoke on, of all subjects for such a time, the necessity for keeping a commonplace book.[4] Naturally, there was "a very slim . . . . audience which demonstrated one fact, and that is that it is entirely useless to attempt to get up a course of lectures in Davenport during the present excited state of the public mind on national affairs."[5] By March, 1861, the Gazette realized the utter hopelessness of attracting lecture audiences:

> A strange reaction has followed the lecture furore (sic) which once prevailed in every American city and village. The eagerness which for successive seasons insured a full house and an attentive auditory to even the ordinary declaimer of stale puns and threadbare truisms, has given place to a stolid apathy which suffers lecturers of sterling worth to address words of glowing eloquence to a few scattered listeners and a large array of empty benches.[6]

One of the best examples of public indifference to lectures is offered in 1862. J. F. Henry of Pennsylvania who was called by the national press a "young Patrick Henry"[7] and who had been received in St. Paul more favorably than Edward Everett,[8] was scheduled to speak on the "Perpetuity of the Union" on July 12, 1862.[9] And although the proceeds were to go to the Ladies' Aid Society,[10] such a small audience appeared[11] that the talk was postponed until July

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[1] Ibid., January 9, 1861.
[2] Ibid.
[3] Ibid.
[4] Ibid., January 16, 1861.
[5] Ibid.
[6] Ibid., March 13, 1861.
[7] Ibid., July 12, 1862.
[8] Ibid.
[9] Ibid., July 10, 1862.
[10] Ibid., July 11, 1862.
[11] Ibid., July 14, 1862.

twenty-eighth.[1] Again the audience was so small that the speaker did not think it worth while to proceed.[2] But he did not give up hope. On the next night, July twenty-ninth, he gave his lecture, but free of charge,[3] and before only an appreciable audience.[4] But the excitement of the Civil War was surely enough to keep the people from the lecture hall: no one knew just what might happen; rumors were thick and many, and even Davenport might not be immune to the war dangers; on April 19, 1861 all the citizenry were agog with excitement, for rumor stated that a steamer flaunting the Confederate flag was on its way down river from Galena with the avowed intention of running to Memphis.[5] Never would such a rebel get past loyal Davenport; the Sarsfield Guards were called out, guns were placed on the levee, and a goodly portion of the town gathered to watch the excitement; the vessel would be sunk before she passed the town. The rumor proved false,[6] but surely, this was no time to listen to reasons for keeping a commonplace book.[7] War was in the air, soldiers were encamped in town,[8] the arrival of Southern refugees was not uncommon.[9] No time for lectures!

After March, 1861, no more lectures seem to have been sponsored by the Young Men's Literary Society. This organization was now certainly defunct, although probably many of the members now belonged to the Young Men's Debating Society which had been organized some time in 1861:[10] whether or not this group sponsored

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[1] Ibid., July 25, 1862. [2] Ibid., July 29, 1862.

[3] Ibid. [4] Ibid., July 30, 1862.

[5] Ibid., April 20, 1861. [6] Ibid. [7] See p. 20.

[8] Camp McClelland in the Northeast section of the city for Federal Troops was established in August, 1861. Gazette, May 10, 1862.

[9] Gazette, May 20, 1861.

[10] The second annual celebration of the Young Men's Debating Club was held August 15, 1862. Gazette, August 16, 1862.

lectures is unknown. Another possible off-shoot of the former Literary Society was the North Davenport Lyceum, organized in January, 1862;[1] this group held weekly meetings with lectures and debates until April 12, 1862.[2]

The Young Men's Literary Society and later the North Davenport Lyceum were not the only organizations to sponsor lectures in Davenport. As early as February 8, 1844 a Conversational Society was organized:[3] its purpose or duration is not known; if lectures were not sponsored by the group, certainly debates would not be out of the way. The City Temperance Society, organized August 6, 1839[4] gave a good many public lectures on temperance subjects,[5] as did the County Temperance Society organized February 15, 1842.[6] The Catholic Institute began a series of lectures on literary subjects on October 23, 1856 which continued at least through that winter.[7] The Young Men's Hebrew Literary Society was organized shortly afterwards, November 2, 1856,[8] and undoubtedly gave a series of lectures, although no record is extant. The Sarsfield Guards, the local militia, organized about March 23, 1858,[9] began a series of public lectures, December 19, 1860.[10] Two months later, February 14, 1861, the Deutsches Gewerbeverein was organized to give weekly lectures in German, free of charge.[11]

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[1] Organized January 25, 1862. Gazette, January 28, 1862.

[2] Gazette, April 15, 1862. [3] Ibid., February 8, 1844.

[4] Downer, op. cit., 1, 161. See Appendix I.

[5] Ibid. [6] Downer, op. cit., I, 173.

[7] Gazette, October 20, 1856.

[8] Davenport Directory, 1858-59 (Chicago, 1858), n.p.

[9] Daily Iowa State Democrat, March 24, 1858: "The company is just organized."

[10] Gazette. December 19, 1860. [11] Ibid., February 14, 1861.

And soon after the establishment of Camp McClelland, for the Federal troops, in the northeast section of the city, a Lyceum was established by a group of the soldiers under Captain Hendershott, March 20, 1862, for debates, declamations and exercises of a literary nature; this was known as the "Soldiers' Hope Society."[1] Other than lectures sponsored by these literary societies, a great many were given, as indicated in Appendix I, by itinerant lecturers; many of these were of a scientific nature.

From the point of repetition of topic the phrenological lectures[2] seem to have been the most popular throughout the period studied, with temperance subjects running a close second. But there were many popular lectures on pseudo-scientific subjects, with demonstrations of nitrous-oxide gas,[3] of Morse's telegraph,[4] and a class of lectures was probably organized October 17, 1844

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[1] Ibid., March 20, 1862. The camp was established in August, 1861. Gazette, May 10, 1862.

[2] One of the first courses of lectures in phrenology in Davenport was conducted by Dr. Burhans, beginning about October 14, 1841. See the Gazette of that date. After Burhans had examined several Davenport heads he concluded "that there was too little friendly feeling and social intercourse in this community." Gazette, October 21, 1841. The public tolerance of phrenological lectures is suggested by the exhibit of Mr. O'Leary, phrenologist, who, in preparation for his lectures hung a series of oil paintings in the Post Office lobby which attracted the much desired attention. Gazette, February 14, 1857. Some of the lectures on phrenology were elaborate in the extreme. O. S. Fowler of New York gave a series of lectures May 28, 29, and 31, 1862 on "Love and Matrimony," "Self-Culture and the Right Government and Education of Children," "Courtship and Married Life"--all in the light of phrenology. Gazette, May 27, 1862. The editor of the Gazette voiced the opinions of many when he observed: "The value of a correct phrenological delineation of character cannot be overestimated." Ibid.

[3] A demonstration of nitrous-oxide gas was given at the Court House June 16, 1849 by Dr. Starr. It was considered an "imposition upon the community." Gazette, June 21, 1849.

[4] Morse's telegraph was demonstrated in connection with a lecture on phrenology by Dr. Hazeltine and lady, April 18, 1848. Gazette, April 20, 1848.

on the Science of Grammar;[1] and there were several lectures on astronomy.[2] Lectures on purely literary subjects included such topics as the "Influence of Works of Fiction on the Human Mind,"[3] "Lord Byron and Edgar Allan Poe,"[4] "Opium Eating and Literature,"[5] "The Modern British Poets,"[6] "Life, Genius and Times of Sir Walter Raleigh,"[7] "Heroic Phases of Author Life,"[8] and many others. As the crucial years of the sixties arrived, of course, lecture subjects were more and more concerned with political and social problems of the impending controversy, and later, of the aspects of the war itself. One of the first lectures presaging the War was delivered January 19, 1857 by Elihu Burritt on "A Plan for Brotherly Co-Partnership of the North and South for the Extinction

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[1]Dr. N. P. Gatchell delivered a lecture on the Science of Grammar October 17, 1844, and stated that he was willing to give a series of lectures on the subject, free of charge, if enough persons were interested. Gazette, October 17, 1844.

[2]One of the earliest lectures on astronomy was given June 9, 1845 by Mr. Moore. Ibid., June 12, 1845. In 1849 the Rev. James Hildreth gave a course of six lectures on astronomy beginning November 7, 1849. Ibid., October 18, 1349 and November 8, 1849. One of the most elaborate lectures on the subject was given January 17, 1855 in Le Claire Hall--"illustrated by numerous transparent Diagrams, to be followed by an exhibition of Dissolving Views, Comprising scenes in the Holy Land; Illustrations of Natural Phenomena; a large collection of picturesque views and places in America and Europe, and also a number of Comic and Humorous subjects: concluding with a beautiful selection of chromotropes." Ibid., January 17, 1855.

[3]Delivered by the Rev. Dr. Goldsmith before the Davenport Literary Society, January 19, 1848. Ibid., January 13, 1848.

[4]Delivered "before the citizens of Davenport" by Mr. Beers, free of charge, March 3, 1855. Ibid., March 3, 1855.

[5]Delivered by Mr. Beers March 5, 1855. Ibid., March 5, 1855.

[6]By Mr. Beers, March 9, 1855. Ibid., March 9, 1855.

[7]Delivered before the Young Men's Literary Society January 5, 1859 by Rev. Geo. F. Magoun. Ibid., January 1, 1859.

[8]Delivered before the Young Men's Literary Society March 21, 1860 by R. H. Slyvester. Ibid., March 15, 1860.

of Slavery."[1] This was followed by other lectures on the war such as "The Aspects and Tendencies of American Politics,"[2] "John Brown and the Rights of Man,"[3] "The Southern Revolution, its Forces and its Foes,"[4] "Gunpowder, Cannon, and Projectiles,"[5] and a lecture by Edward Everett on the "Origin and Character of the War."[6] During the entire year of 1862, the lecture subjects were predominantly on war problems, with the exception of a course of lectures on phrenology[7] and Artemus Ward with his "Babes in the Wood."[8]

Throughout the period of lectures and debates in Davenport, from the first known subject of March 2, 1840: "Are the

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[1]Ibid., January 16, 1857. Burritt suggested the national treasury should purchase the negroes from the owners for two hundred and fifty dollars per head. This would cost about $875,000,000. Ibid., January 21, 1857.

[2]Given by George D. Prentice April 4, 1859. Ibid., March 29, 1859.

[3]Given by H. Ford Douglas, colored orator, December 15, 16, 1859. Der Demokrat, December 16, 1859; Gazette, December 16, 1859.

[4]Given by the Rev. H. Cox of Chicago, March 11, 1861. Gazette, March 11, 1861. The lecture was repeated March 13, 1861 because of the poor audience attendance of the eleventh. "We failed to observe a single remark in his lecture that could be denominated 'black-guardism'. . . . . The lecture was a strong plea for the maintenance of the Union and the Constitution unimpaired." Ibid., March 14, 1861.

[5]Given by Dr. R. A. Fisher of New Haven January 31, 1862 before the Ladies Aid Society. Gazette, January 28, 1862. In his lecture on the same subject at Cooper's Institute Dr. Fisher "produced a secession flag and amid the hisses of the audience placed a few drops of phosphorus, in liquid form, upon it, when all ablaze in a moment it fell, and from the staff which had borne it--the hisses changing to cheers--appeared the stars and stripes." This feature was probably repeated in Davenport. Gazette, January 31, 1862.

[6]Delivered June 16, 1862 in Metropolitan Hall before an "immense crowd." Admission .25. Gazette, June 9, 14, 17, 1862.

[7]Delivered by Professor O. S. Fowler of New York, May 28, 29, 31, 1862. Gazette, May 27, 1862.

[8]Delivered May 8, 1862. Admission .25. Gazette, May 6, 1862.

works of Nature more pleasing to the eye than works of Art?"[1] to the last known lecture of 1862 on "The Commercial and Political Importance of the Valley of the Mississippi,"[2] the great scope of subjects indicate a constant broadening of the mental horizon. Although various literary societies prospered and declined throughout the period, they continued "to flourish in various guises for sixty or seventy years or more."[3] Even when public entertainment was at low ebb, when not one circus visited Davenport during a whole year,[4] the lecture platform was not without ardent supporters.[5] The system stimulated thought and wielded an intellectual and educational influence far superior to any other form of public entertainment.

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[1] Iowa Sun, February 29, 1840.

[2] Delivered by Elder Challen of Chicago, October 29, 1862, benefit of the Ladies Aid Society. .25 admission. Gazette, October 27, 1862. ". . . . the attendance was as disgraceful to the intelligence and enterprise of our citizens as the lecture was creditable to its subject and author." Gazette, October 30, 1862.

[3] Davenport Times, July 11, 1936.

[4] In 1859 not one circus visited Davenport. The editor of the Gazette could not recall that this had ever happened before. "But we shall probably survive." Gazette, October 8, 1859.

[5] See Appendix I, 1859.

CHAPTER II

SHOWBOATS AND CIRCUSES, 1838-1863

Showboats and circuses were two of the most popular forms of entertainment in Davenport for all classes of people. The circus was the first travelling amusement organization to visit the town, and from 1838 to 1863, with the exception of 1859, not a year passed without several circus performances. The showboat and the circus in Davenport bear several marks of resemblance and for that reason may be discussed together: some of the circuses travelled in showboats, but gave their performances on land, and the regular showboats visiting Davenport, as far as is known, never advertised legitimate dramatic performances, although they may well have been given, but gave performances of a semi-circus-minstrel type. Both the circus and the showboat belong in part to the history of the theater and drama on the Mississippi frontier: plays were commonly given on the showboats, of course, and even the circus gave scenes from Shakespeare and many spectacles of a dramatic type; both forms of amusement, with their afternoon performances, were probably contributive to the inauguration of the theatrical matinee in later years. In view of their closer relation to the theater, we shall first discuss the showboats.

The only showboats known to have visited Davenport were the Floating Palace and the Banjo, both of which were owned by Dr. Spaulding of the Spaulding and Rogers Circus company.[1] Of these, the Floating Palace was the larger and more elaborately equipped:

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[1]Ralph Keeler, Vagabond Adventures (Boston, 1872), pp.172, 219.

having no propulsion of its own, it was towed by the steamer James Raymond.[1] The Banjo seems to have been a steamer and showboat combined, with its own power of propulsion.[2] The Banjo and the Floating Palace plied regularly on the Mississippi and Ohio rivers before the Civil War.[3]

The towing steamer of the Floating Palace contained the crews' quarters, the galley, and company mess hall for the one hundred persons who were connected with the enterprise as deck-hands or entertainers, as well as a "concert saloon fitted up with great elegance and convenience"; this was called the "Ridotto" and was commonly used for minstrel shows, "jig and wench dances."[4] The Palace, itself, was used for more elaborate dramatic productions, for the company was prepared to put on any play from Hamlet to Ten Nights in a Bar Room.[5] The regular theater auditorium of the Palace had a seating capacity of eighteen hundred persons: the gallery accommodated one thousand spectators, while the dress and family circles, with arm chairs, held about eight hundred. At night the auditorium was lighted with gas.[6] The Palace also

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[1] Ibid., p. 172.

[2] The Banjo was regularly advertised and spoken of as the Steamer Banjo. Ibid., p. 219, and local newspaper advertisements, infra.

[3] Keeler, op. cit., p. 174. [4] Ibid., p. 172.

[5] Irving Berdine Richman, Ioway to Iowa, The Genesis of a Corn and Bible Commonwealth (Iowa City, 1931), p. 264.

[6] Gazette, June 9, 1853. These figures are probably grossly exaggerated, but no other data is available. A history of showboats in the pre-Civil War days has yet to be written. The admission price was dependent upon the seat classification:

Dress circle, all arm chairs	.50
Family Boxes, cushioned seats	.25
Gallery	.25
Colored Gallery	.25

This was on the Floating Palace. Gazette, May 19, 1853. According to the editor of the Gazette, June 9, 1853, as many as two thousand persons could witness a performance in the Floating Palace at one time.

contained the dressing rooms, which were usually the state rooms for the members of the dramatic troupe.[1] Besides the main auditorium, there was also a museum which contained stuffed animals and various oddities. A good example of the type of standard amusement offered to the patrons of the museum of the Palace was the so-called "Invisible Lady," which rather reveals the naivete of amusement attraction in the pre-Civil War days.[2] The "Invisible Lady" was simply an arrangement of brass tubing and trumpets: four of the latter protruded from a hollow brass ball which was suspended inside of a hollow railing. The patrons asked questions of the trumpets, as it were, and were answered through the hollow tubing by a person in the apartment beneath. The imaginations of the questioners were such that the answers seemed to come from the brass ball.[3]

The Floating Palace visited Davenport at least twice: August 17, 1852,[4] with performances at 2 and 8 p.m., and on June 7, 1853,[5] with performances at 2 and 7:30 p.m. The first date is not certain. It is known that the Floating Palace was in the near vicinity of Davenport during August, 1852,[6] but the advertisement in

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[1]Richman, op. cit., p. 264. [2]Keeler, op. cit., p. 172.

[3]Ibid., pp. 192-93. [4]Gazette, August 5, 1852.

[5]Ibid., May 19, 1853; June 9, 1853. Other engagements of the Floating Palace in the vicinity of Davenport during the summer of 1853 may be noted: Muscatine, May 25, at 2 and 7 p.m.; Rock Island, May 26, at 2 and 7 p.m.; Albany, May 27, at 2 and 7 p.m.; Savannah, May 28, at 2 and 7 p.m.; Galena, May 30th and 31st at 2 and 7 p.m.; Dubuque, June 1, at 2 and 7 p.m.; Bellevue, June 2, at 2 and 7 p.m.; Sabula, June 3, at 10 a.m.; Fulton City, June 3, at 2:30 p.m.; Lyons, June 3, at 7:30 p.m.; Camanche, June 4, at 10 a.m.; Port Byron, June 4, at 2:30 p.m.; Le Claire, June 4, 7:30 p.m.; Hampton, June 6, at 10 a.m.; Moline, June 6, at 2 and 7:30 p.m.; Moore House Landing, June 8, at 10 a.m.; New Boston, June 9, at 10 a.m.; Oquawka, June 9, at 2 and 7:30 p.m.; Pontusuc, June 11, at 10 a.m.; Nauvoo, June 11, at 2 and 7:30 p.m.

[6]The Floating Palace was at Keokuk in August, 1852. Richman, op. cit., p. 263.

the local press does not mention the floating theater: the engagement was simply announced as being by the Spaulding and Rogers Circus Company, with "music, magic, melodrama, pantomime, farce and tragedy."[1] However, the visit of June 7, 1853, was also advertised as a circus company and mentioned only casually that the company was on board the Floating Palace.[2] We may presume, then, that the first visit was also on the Palace, for it would not be likely for Spaulding and Rogers to be operating a land circus and the Floating Palace Company in the same neighborhood in the same month of the year. The programs given on the two visits are not clearly known: however, the first engagement included a

> complete Dramatic corpse (sic), by the aid of whom will be represented every night a very interesting patriotic National Drama, entitled "The Spirit of '76!" Introducing several thrilling scenes from the lives of the Revolutionary heroes. Old Put, General Washington, and Mad Anthony Wayne. The whole concluding with a grand tableau in which the "Father of his Country" mounted on his charger, is borne aloft . . . . on a Platform, on the shoulders of his brave Continentals.[3]

Of the second visit of the Palace in Davenport, there are no program notes extant.[4]

The Banjo showboat, also owned by Dr. Spaulding,[5] was smaller than the Floating Palace, for it had an advertised audience capacity of only eight hundred persons;[6] it seems to have been a complete unit with its own propelling force, for it was regularly advertised as the Steamer Banjo. It had a "capacious

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[1] Gazette, August 5, 1852. [2] Ibid., May 19, 1853.

[3] Ibid., August 5, 1852.

[4] The Floating Palace may have been in Davenport again June 9, 1857. At this time Spaulding and Rogers' three consolidated circus companies performed:

The North American Circus
The Floating Palace Circus
The New Railroad Circus.

Whether these were on board a steamer, or with the Floating Palace is not known; possibly only the Floating Palace company was present.

[5] Keeler, op. cit., p. 219. [6] Gazette, July 4, 1856.

stage"[1] and an adequate supply of scenery, so that it was equipped for the production of regular dramas;[2] but chiefly minstrel shows were given by its company. The Banjo visited Davenport at least five times, on July 8, 1856;[3] August 1 and 2, 1856;[4] August 27, 1856;[5] August 20, 1857[6] and May 26, 1858.[7] Performances were given during the afternoon and evening on these dates.[8] On the first three visits, Ned Davis' Minstrel performances were advertised on the steamer, with "songs, jokes, ballads, operatic choruses, national melodies, negro eccentricities and impersonations, dancing, etc."[9] The program must have varied considerably to warrant the eight performances during the two months, July and August of 1856. On the Banjo's last known visit to Davenport, May 26, 1858, the towing steamer of the Floating Palace, the James Raymond was with it;[10] exhibitions were given on both vessels: these included a monkey circus, a burlesque dramatic troupe, and Donetti's Dioramic Dissolving Views.[11] A part of the entertainment was given on land: a balloon ascension by Eugene Godard.[12] This marked the last known visit of a showboat to Davenport before the Civil War.

The showboat and the circus were not unrelated: we have already noted that the showboat was advertised as carrying a regular circus company, although the performances were given on the

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[1] Ibid. [2] Ibid., August 12, 1857. [3] Ibid., July 4, 1856.

[4] Daily Iowa State Democrat, July 18, 1856.

[5] Ibid., August 11, 1856. [6] Gazette, August 12, 1857.

[7] Ibid., May 20, 1858.

[8] The Banjo probably also visited Davenport in May, 1855 when it had Mississippi River engagements as far north as St. Paul. Richman, op. cit., pp. 263-64.

[9] Gazette, July 4, 1856. [10] Ibid., May 26, 1858.

[11] Ibid., May 20, 1858. [12] Ibid., May 26, 1858.

water. But regular circus companies, giving their performances on land, also travelled in boats, as was the case of Stoke's Mammoth Double Circus, which performed in Davenport in August, 1850.[1] This method of circus transportation was upheld as "the only one by which (the) performers can have necessary rest and muscular reaction, and appear successfully in their arduous feats daily."[2] The first regular circus that visited Davenport, in 1838, also travelled on a steamer.[3]

The advertisement of the first circus in Davenport is worthy of record here, not only because it was the first, but also because in being so typical in its high-flown, exaggerated descriptive detail, it will suffice as an example of all subsequent circus advertisements:

American Arena Company

Under the management of Messrs. Miller, Yale, and Howes.

Hoot! Away despair,
Never think of sorrow;
The darkest day may wear
The brightest face tomorrow.

This travelling world wonder will perform at Davenport on the 31st of August. (1838) The Arena is managed in the most beautiful style, having a splendid tier of seats sufficient to accommodate 1000 spectators, in the most comfortable manner. The proprietors in saying that their establishment is not excelled by any in the world do not exaggerate, and in order to convince the skeptical they respectfully invite gentlemen to visit the Arena while fitting up. Their stud of horses comprises some of the most beautiful of the country, and for agility, muscle, and sagacity, are not surpassed by those of any other company in the

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[1] Ibid., July 25, 1850; August 1, 1850. Performance August 6, 1850.

[2] Ibid., August 1, 1850.

[3] August P. Richter, Geschichte der Staat Davenport und des County Scott nebst Seitenblicken auf das Territorium und den Staat Iowa (Davenport, 1917), p. 172.

> Union. They have engaged the best and most distinguished riders and performers of the age . . . . and last, though not least, Jock Ming, an humorous and facetious clown. Military band of music etc. Admission .50. Children half price.[1]

The advertised seating capacity of the Arena, one thousand, is the more striking in view of the fact that the entire population of Davenport at this time did not exceed two hundred people.[2] According to a local historian, this company travelled on a steamer.[3]

In view of the many circuses which visited Davenport and the hopeless inaccuracy and wild exaggeration of their advertisements, it will not be possible or reasonable to discuss all of them here in their role of public entertainments.[4] A suggestion of their great and continued popularity is indicated by the fact that during the twenty-five year period, from 1838 to 1863, only the year 1859 passed without a circus visit. Such a remarkable gap in circus performances was worthy of editorial comment: the editor of the Gazette could not recall that this had ever happened before in the history of the town, "but," he added, "we shall probably survive."[5] For our purpose, a note on the dramatic spectacles given by the circus is of chief interest in the scope of this study.

Many circus companies before the Civil War gave spectacle

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[1] Iowa Sun, August 25, 1838; this issue is not available: cited by Dwight G. McCarty, Early Social and Religious Experiments in Iowa (Iowa City, 1902), p. 24. Chicago saw its first circus two years earlier in September, 1836. Pierce, op. cit., I, 208-209.

[2] Appendix I. [3] Richter, op. cit., p. 172.

[4] For a list of advertised circus performances in Davenport, see Appendix I. Only a small percentage of the circus companies could pay for newspaper advertising, which formed quite an item of expense for them; for every two circus advertisements there were probably five or six performances, two or three not being advertised.

[5] Gazette, October 8, 1859.

performances of dramatic type, and on at least one occasion scenes from Shakespeare were presented. Such displays closely link the circus with the history of the early theater on the frontier. Among the spectacles presented during the period studied were the Bedouins of the Desert;[1] The Tournament;[2] Games at the Curriculum;[3] The Charioteer's Dilemma;[4] The Arab Slave, or the Sultan's Halt in the Desert;[5] Pocahontas Rescuing Captain Smith,[6] with the "Scalping Scene"[7] and the "Death Song";[8] Eastern Pastimes;[9] China in Danger;[10] Rich Turk, or the Big Headed Family;[11] The Crusades;[12] Shipwrecked Mariner, or a Voyage on Land and Sea;[13] St. George and

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[1]Gazette, September 9, 1852. Performance of Dan Rice's Hippodrome, September 11, 1852, afternoon and evening.

[2]Ibid. [3]Ibid.

[4]Ibid., July 4, 1850. Performance of Crane and Company's Great Oriental Circus, July 13, 1850.

[5]Ibid.

[6]Ibid., July 11, 1855. Performance of Van Amburgh's Menagerie, August 11, 1855. Calkins says of Van Amburgh's Company: the name was "better known to the boys of the middle years of last century than the names of the twelve apostles . . . . (the) name had more potency in those days than all the Forepaughs, Barnums, Baileys, Coles, Coupés, and Ringlings had later. Poems were written about his show.

'He puts his head in the lion's mouth
And keeps it there a while.
And when he takes it out again
He greets you with a smile.'"

Earnest Elmo Calkins, They Broke the Prairie (New York, 1937), p. 245.

[7]Gazette, August 11, 1855. [8]Ibid.

[9]Ibid., May 24, 1856. Performance of H. Buckley and Company Circus, May 26, 1856.

[10]Ibid.

[11]This is called a "comic pantomime." Ibid., May 21, 1856. Performance of L. J. North's National Circus, June 4, 1856.

[12]Ibid., July 8, 1856. Performance of G. F. Bailey and Company Circus, July 21, 1856.

[13]Written by F. Robertson. Ibid., July 7, 1856. Performed

the Dragon;[1] Lovers of the Rhine;[2] Ward's Mission to China;[3] and the Shoemakers of Bagdad.[4] Almost all of these must have had semi-dramatic form, and some may possibly have been legitimate dramatic performances; several were advertised in the usual contemporary theater-fashion "with a most laughable comic afterpiece." Scenes from Shakespeare were given by H. M. Smith's Circus Company which visited Davenport July 12, 1856;[5] afternoon and evening performances were given by the company and included Falstaff sketches, and scenes from the Merchant of Venice and Richard III.[6] The dramatic performance of this company concluded "with the very amusing and laughable afterpiece, The Shoemakers of Bagdad."[7] Dramatic corps, pantomimists, and ballet dancers were members of many of the circus companies. Although the circus performances did not vary greatly from year to year,[8] occasionally an unusual spectacle would be featured, such, for example, as when in 1860, Tom Watson, English jester with the Spaulding and Rogers Company, sailed down the Mississippi "in a common wash tub drawn by four

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by H. M. Smith's Circus Company, July 12, 1856, afternoon and evening.

[1] Ibid., May 13, 1857. Performance of L. B. Lent's Circus Company, afternoon and evening, May 21, 1857.

[2] Ibid., August 18, 1860. Performance of Antonio Bros. Circus, September 6, 1860.

[3] Ibid., July 6, 1861. Performance of Dan Rice's Circus Company, July 6, 1861. Subtitle: "or our American Minister in Pekin, introducing the Games and Festivities of the Celestial People, the Mandarin's Court and Royal Reception, together with the far-famed Procession and March of Lanterns."

[4] Ibid., July 7, 1856. Performance of H. M. Smith's Circus Company July 12, 1856, afternoon and evening.

[5] Ibid. [6] Ibid. [7] Ibid.

[8] Ibid., May 23, 1857: "A person who sees one circus . . . . in effect sees all, as there has been very little improvement in these exhibitions during the last quarter of a century, and yet people crowd the canvas as though each was a raree show and the last they expected to witness."

geese."[1]

The circus was essentially a people's amusement: at times an audience of two thousand persons viewed a performance,[2] representing enough paid admissions "tc pay for two or three courses of good lectures."[3] The performers were well paid: a salary of one thousand dollars per week was received by Dan Rice, playing in nearby Galena, Illinois, in 1844, as a circus clown.[4] In spite of the occasional obscene acts, the many negro minstrels, and the "lean Camels, and their contagious scrofula diseases, the bold and false assertions of having 'over 250 men and horses' . . . . (and) other species of such base Imposition, Claptrap and Humbug,"[5] the circus was an ever-popular form of entertainment, and there was "no use of preaching against (them) or writing 'hard times' essays to keep people from going to them. They will go, and we don't see much harm in it," wrote the editor of the Gazette.[6] "Circuses are a kind of people's amusement, and as such they will draw crowds, and all the talk and moralizing in the world won't prevent it. We . . . . let it be understood, like circuses."[7] The circus brought the exotic and the unusual, the

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[1] Ibid., July 10, 1860. Performance July 16, 1860; the spectacle took place on the Mississippi River in front of the Scott House.

[2] Ibid., June 28, 1855: performance of the Grand Olympic Arena and North American Circus Company, June 27, 1855. In later years the audiences became larger. De Haven's Union Circus of August 7, 1862 attracted three to four thousand persons for a performance. Ibid., July 31, 1862; August 8, 1862.

[3] Ibid., June 28, 1855.

[4] Isaac J. Greenwood, The Circus, Its Origin and Growth Prior to 1835 ("Dunlap Society Series"; New York, 1898), V, 116.

[5] Gazette, July 25, 1850, advertisement of Stokes' Mammoth Double Circus.

[6] Ibid., June 20, 1861. [7] Ibid.

giraffe,[1] the elephant[2] and the strange caliope,[3] amusement and entertainment to all in a world having few other forms of popular diversion.[4]

The contribution of the circus and the showboat activity to this study as a whole is largely one of complete historical record of public entertainment. But the production of plays occasionally by the circus, and certainly by the showboats, links these two forms of entertainment to the early history of the theater on the frontier, and undoubtedly served as an important contributive influence to the later vogue of afternoon theatrical performances, for this time was popularized by the showboat and circus performances.

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[1]The advertisement of Herr Driesbach's Circus and Menagerie in the Gazette, August 1, 1856 (performance, August 15, 1856), stated that its giraffe was the "only one ever exhibited by a Western Travelling Circus Company." This company also played in Galesburg, Illinois. Calkins, op. cit., p. 245.

[2]According to the editor of the Gazette, August 1, 1850, Raymond and Company's Menagerie, exhibited July 26, 1850, had an elephant which was "the finest specimen of the species that has ever been exhibited in the West. He weighs 10,800 pounds and is over 10 feet in height." This menagerie also included a rhinoceros, polar bear, cougars, panthers, lions, tigers and leopards. Gazette, July 18, 1850.

[3]Nixon and Kemp's Great Eastern Circus, June 17, 1857, introduced the steam caliope to Davenport. Gazette, June 5, 1857; Davenport Democrat, October 22, 1905.

[4]The circus at times was a serious competitor of lecturers. The Gazette of August 19, 1852, carried the following note: "The circus on last Tuesday evening was crowded. Men, women, and children from far and near were in attendance. At the same time Professor Dodge gave a gratuitous lecture on the laws of life and health; on the means of prolonging the former and retaining the latter. His audience consisted of nine gentlemen and three ladies. Those who attended the former exhibition were amused during the short time they occupied the brief space allotted them in the thronged tent. Those who visited the lecture received instructions that will benefit them through life and, it may be, save them many an hour of anguish."

CHAPTER III

THE AMERICAN THEATER IN DAVENPORT FROM ITS BEGINNINGS TO 1863

. . . . the pioneers of the Drama serve to mark the progress of civilization and refinement.[1]
Noah Miller Ludlow

The first known regularly advertised legitimate English drama in Davenport was given on April 14, 1852,[2] but there is evidence to suggest that theatrical performances were produced in the town at least a decade earlier. On November 5, 1840, the Mayor presented to the Council "an ordinance to raise a Revenue for corporation purposes in the town of Davenport."[3] On this occasion Alderman Burnell moved that theatrical performances should no longer be exempt from taxation as heretofore. His suggestion was adopted.[4] This indicates further that dramatic performances were not unknown in the town before this date, although no record of them exists. However, it is known that plays were performed at points in the Upper Mississippi Valley, not far from Davenport, during the thirties, and it is not unlikely that this activity touched the frontier settlement. For this reason it will be well to survey such records of dramatic performances in this region during the thirties.

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[1]Noah Miller Ludlow, Dramatic Life as I Found It (St. Louis, 1880), p. 2.

[2]The Drunkard, or the Fallen Saved, with a farcical temperance afterpiece, given by the F. L. Robinson Co., April 14, 1852. Gazette, April 8, 1852.

[3]Council Proceedings, 1839-1850, I, 32. [4]Ibid.

Two years before Davenport was plotted, plays were being given by the soldiers and officers at Fort Crawford, Prairie du Chien, and by the citizens of Galena, Illinois. This is known from the statements of Charles Fenno Hoffman, an early traveller in the West, who has left an interesting account of dramatic performances in the frontier Upper Mississippi.[1] Hoffman, who arrived at Prairie du Chien in the early part of 1834, in a letter from that point, dated February 12, 1834, writes that he was greeted on arrival by the landlord of the local tavern with a "strip of newly written paper . . . . a playbill! 'The public' were respectfully informed that the sterling English comedy of 'Who Wants a Guinea?' and Fielding's afterpieces of 'Don Quixote in England' with songs, recitations, etc., would be presented that evening by the soldiers of the First Regiment at Fort Crawford." A barrack room had been fitted up "as a theater by the soldiers themselves; the scenery quite cleverly done, being all painted by them, and the lights, ingeniously placed in bayonets, prettily arranged--a contrivance suggested by their own taste." The seats were arranged on a graduated elevation and "were so adjusted as to separate the audience into three divisions: the officers with their families furnished one, the soldiers another, and 'gumboes,' Indians and a negro servant or two made up the third." Hoffman was surprised "at the degree of skill and judgement with which the soldiers played, considering they were but amateurs."[2]

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[1] A Winter in the West, by a New Yorker (Charles Fenno Hoffman) (New York, 1835).

[2] Ibid., II, 9-24. It was not unusual for dramatic performances to be given in the frontier forts by the soldiers and officers of the post. Plays were given in the thirties at Fort Snelling "every fortnight, or so, during the winter months." Col. John H. Bliss, "Reminiscences of Fort Snelling," Collections of the Minnesota Historical Society, VI (St. Paul, 1894), 335-53. Cf. Marcus L. Hansen, Old Fort Snelling, 1819-1858 (Iowa City, 1918), p. 100. Plays may have been given in Fort Armstrong, on

Coming downriver from Prairie du Chien, Hoffman stopped at Galena, a lead mining center about ninety miles north of Davenport. In a letter dated from Galena February 22, 1834, he speaks of spending a day touring the immediate neighborhood, examining the mines. On returning to the tavern in the evening, he found it, as he said, "entirely deserted, and upon inquiring the cause, and learning that there was 'a play to be acted in town,' I rode off at once to attend the theater," in this instance far less pretentious than at Fort Crawford. The performance was given "in the upper part of an unfinished house built on the side of a hill." His account of the crudity of the site and the ardor of the spectators is worthy of repetition here. Hoffman entered the door of the building, found the first floor unfinished, and made his way

> to a rude staircase by a plank laid across the naked beams . . . . . Below me were horses feeding, the basement or cellar, which opened in the lower street, being used as a stable. The company consisted of four grown persons and a child about ten years old, and the play was the melodrama of The Woodman's Hut. A thing so easily turned into ridicule would be game not worth hunting down, and I mean therefore to disappoint any ill-natured expectation you may have of the picture I could give of Galena theatricals. (But the audience was liberal of criticism and enthusiastic with the spectacle: half dollars were showered) like peas upon the stage, to express (its) delight at the little girls dancing between the acts . . . . . I left the saloon during the performance of the melodrama, and was standing in the apartment below, when I was not a little startled by a heavy missile which whizzed by my ear, struck fire in encountering a beam near to me, and concluded its career by giving a hearty thump to a horse who was soberly ruminating in his stall beneath. The mystery was presently cleared up by a little negro dropping at a bound from the entrance to the Thespian hall above, and exclaiming "Did you see a gun come by here, sir? The count went to stand it in the corner, and it slipped between the planks of the floor." I directed the imp to the realms below, and starting at once for my lodgings, had no further opportunity to study these unrehearsed stage effects.[1]

A few years later, in 1839, Galena enjoyed better dramatic per-

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Rock Island, in the Mississippi at Davenport, but no record of them is extant.

[1]Hoffman, op. cit., II, 50-51.

formances when the Jefferson-McKenzie troupe had a short season in the town, as we shall note later.

But in spite of these random dramatic performances in the early thirties, it is doubtful if any plays were given within the present boundaries of Iowa until 1838. Before this year, public entertainments had been few on the Iowa frontier: the Lafayette Circus Company of New York "had performed several nights to large audiences in Dubuque, and a menagerie of wild animals had been exhibited at settlements along the Mississippi river, and a few strolling mimics, singers, and gymnasts had displayed their skill in the dining rooms of the taverns at Davenport, Bloomington (Muscatine), and Burlington."[1] But early in 1838 the first known dramatic association in Iowa was organized by a group of young men in Dubuque: this was known as the Iowa Thespian Association.[2] This group gave performances in the Shakespeare Coffee House and Free Admission News Room in a two story building maintained by Charles Corkery near the corner of Main and Second Streets. The hall on the second floor, used for the theater, was called Shakespeare Hall. A stage was built across one corner of the room, three or four feet above the floor. "The body of the hall was filled with rows of seats, and the Thespian artist spread lurid colors on the scenery and the front drop." Patrons of the theater, before attending the performances, could refresh themselves with liquors at Corkery's first floor shop and had free access there to "legislative and congressional proceedings and newspapers from

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[1]Bruce E. Mahan, "The Iowa Thespians," Palimpsest, IV, No. 1 (January, 1923), 14. For a discussion of the early taverns and inns as places of public entertainment on the Iowa-Mississippi frontier, see Bruce E. Mahan, "Three Early Taverns," Palimpsest, III, No. 8 (August, 1922), 250-60.

[2]Mahan, "The Iowa Thespians," Palimpsest, IV (January, 1923), 14-24.

all parts of the Union, Canada, and Texas." During the first season of the Iowa Thespian Association, England's Iron Days and Kotzebue's Pizarro were presented. The most pretentious offering of the first season was Dunlap's The Glory of Columbia her Yoemanry, performed February 26, 1838. It was received with such great enthusiasm that a repetition was necessary on March 3, on which occasion the afterpiece Gretna Green was given. These performances were given under the direction of Thomas C. Fassett, A. J. Anderson, and George L. Nightingale. The second season of the Association was made noteworthy by the visit of the McKenzie-Jefferson company, "the first troupe of professional actors with a metropolitan reputation to visit the newly created Territory of Iowa." The group included Alexander McKenzie and his wife, Joseph Jefferson and his wife, daughter and son Joseph (Rip), then a boy of ten, Germon, Leicester, Burke, Warren, Sankey, Wright, Stafford, and Mesdames Germon and Ingersoll.[1] The company had travelled overland from Chicago in open wagons to Galena. After a short season here, they went to Dubuque, travelling on the frozen Mississippi in sleighs. Before the company reached Dubuque, the ice gave way. The passengers escaped, but the sleigh, with all the baggage, scenery, stage properties, costumes, green curtain and drop--all "broke through the ice and tumbled into the Mississippi." Fortunately the ice had broken above a sandbar so that the baggage and properties were retrieved. Years later Joseph Jefferson, Jr., could recount the event with a smile of reminiscence in his Autobiography.[2]

> The opening had to be delayed in order to dry the wardrobe and smooth the scenery. The halls of the hotel were strung

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[1] Ibid.

[2] Joseph Jefferson, The Autobiography of Joseph Jefferson (New York, 1897), pp. 24-27.

> with clotheslines, and the costumes of all nations festooned the doors of the bedrooms, so that when an unsuspicious boarder came out suddenly into the entry, he was likely to run his head into a damp "Roman" shirt, or perhaps have the legs of a soaking pair of red tights dangling round his neck. Mildew filled the air. The gilded paste board helmets fared the worst. They had succumbed to the softening influences of the Mississippi, and were as battered and out of shape as if they had gone through the pass of Thermopylae. Limp leggins of scale armor hung wet and dejected from the lines; low-spirited cocked hats were piled up in a corner; rough-dried court coats stretched their arms out as if in the agony of drowning. . . . . Theatrical scenery at its best looks pale and shabby in the daytime, but a well-worn set after a six hours' bath in the river presents the most woe-begone appearance that can well be imagined; the sky and water of the marine had so mingled with each other that the horizon line had quite disappeared. My father had painted the scenery, and he was not a little crestfallen as he looked upon the ruins; a wood scene had amalgamated with a Roman street painted in the back of it, and had so run into stains and winding streaks that he said it looked like a large map of South America; and, pointing out the Andes with his cane, he humorously traced the Amazon to its source.

As a result of the mishap the Dubuque opening was delayed for a week while the scenery was repainted and the wardrobe put in order. But in spite of the misfortune, the McKenzie-Jefferson Company had a successful eleven day run in Shakespeare Hall, presenting popular plays of the season, the comedies Honeymoon, How to Rule a Wife, The Waterman; and the classics Othello, Charles II, Rob Roy McGregor, and Richard III. "Germon's singing of the 'Lass o'Gowrie' and Burke's dancing the 'Sailor's Hornpipe' were favorite parts of the afterpiece performances, while the acting of juvenile parts by young Joseph Jefferson and his sister was a revelation to the frontier audience."[1]

The curtain rose at six thirty in the evening, before crowded houses, for a performance lasting three and one half hours. Great was the applause: "Even the property man who replaced the burned down candle footlights between the big show and the afterpiece received his share of applause. Adults paid one dollar to

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[1]Mahan, "The Iowa Thespians," op. cit.

see a performance, children fifty cents."[1] And thus the professional stage first appeared in Iowa.[2] Possibly the McKenzie-Jefferson company played in Davenport: no record is extant, but the statement of Joseph Jefferson suggests the probability. He remarks in his Autobiography, that after the Dubuque season, the company travelled down the river "to the different towns just springing up in the West--Burlington, Quincy, Peoria, Pekin and Springfield."[3] Davenport is not mentioned, but lying midway between Dubuque and Burlington, it would serve as a possible stopping place.

On the basis of the above evidence we may conclude that theatrical performances were probably given in Davenport some time before November 5, 1840, when the Town Council first decided to tax such entertainment, heretofore free of license. By this date the town had a population of about five hundred persons,[4] but already all of the roots of a well organized civil society had been established. There were two hotels,[5] a reading room contain-

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[1] Ibid. [2] Ibid. [3] Jefferson, op. cit.

[4] Population estimates for 1840 range from a few hundred to eight hundred. See Franc B. Wilkie, Davenport Past and Present (Davenport, 1858), p. 88: and Irving Berdine Richman, Iowa to Iowa, The Genesis of a Corn and Bible Commonwealth (Iowa City, 1931), p. 251. The population of Scott County in 1840 was 2,193. Census Returns of the Different Counties of the State of Iowa, for 1859 . . . . to which is appended a table showing the Population of Iowa for the several years since 1836. (Des Moines, 1859), n.p.

[5] The Davenport Hotel was opened in 1836 with a grand ball: the music was furnished by one instrument, a violin. August P. Richter, Geschichte der Stadt Davenport und des County Scott nebst Seitenblicken auf das Territorium und der Staat Iowa (Davenport, 1917), p. 155. Harry E. Downer, History of Davenport and Scott County, Iowa (Chicago, 1910), I, 142. Le Claire House was built and opened in 1839 at a cost of $35,000. "It was for a time Davenport proper, in as much as it was the rallying point for all residents of the city, and during the Summer was a resort for visitors from St. Louis and the southern cities, who came here with their families to ruralize, hunt, escape warm weather and yellow fever." Wilkie, op. cit., p. 279. Cf. Downer, op. cit., I, 161.

ing fifty newspapers from all parts of the country,[1] a Manual Labor College had been incorporated,[2] churches had been established,[3] and the Davenport Lyceum met once a week[4] to ponder, among other problems, whether mind was material or whether it could exist independent of matter.[5] A Library Association had been formed as early as 1839.[6] A Seminary for Young Ladies had been opened: courses were offered in geography, history, French, Italian, drawing, painting, needle work, and music.[7] A weekly

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[1]The reading room was established on the ground floor of Le Claire House by D. C. Eldridge, one of the first library incorporators. Downer, op. cit., I, 784. See Chap. VI, p.166 .

[2]The Davenport Manual Labor College was incorporated under act of the Territorial Legislation, January, 1838. "The object," of the school, read the Act, "shall be the promotion of the general interests of education, and to qualify young men to engage in the several employments of society." Downer, op. cit., I, 921. The school was placed under the direction of twenty-two trustees; elaborate scholastic and financial plans were made for the institution which never functioned because of no students and no money. But the spirit of education was there. See J. A. Swisher, "The Academy," Palimpsest, XVI (May, 1935), 148. See Chap. VI,pp.148-49.

[3]Catholic, Episcopalian, Methodist and Congregational services were given during 1836. In the next year the Catholic diocese of Dubuque, of which Davenport was a part, was organized. In 1838 the first Presbyterian Church of Davenport was founded, and in this same year, ground was broken for St. Anthony's Catholic Church. In 1839, the Church of Christ Disciples, the Congregationalists and the Baptists were formally organized. For articles and books especially concerned with the beginnings of the church in Davenport and on the Iowa frontier, see the Bibliography.

[4]The Davenport Lyceum was organized at least as early as the winter of 1839, and met every week to discuss "questions of every nature, social, political, or moral." Wilkie, op. cit., pp. 87-88. Appendix I, under 1839-1840. See Chap. I, p.9.

[5]This was one of the weightier problems discussed, in the form of a debate, three on each side. Iowa Sun, March 14, 1840.

[6]Journal A. p. 48, first book of records of Scott County, cited by Downer, op. cit., I, 783. Subscribers to the Carey Library Association met April 6, 1839, to organize: one hundred and fifteen dollars were subscribed by the members for the purpose at this time. See Chap. VI, pp.165-66.

[7]Iowa Sun, September 4, 1839.

newspaper was being published;[1] a nursery had been established.[2] And the first known circus performance in Davenport was given two years before, on August 31, 1838.[3] With all the essentials of a civilized cultured society established, the editor of the Iowa Sun in 1838 could say with honest pride: "Let our friends in the east, not attempt to dream that we are here in a wilderness. This would be a mistake, which nothing but the illusions peculiar to dreaming could render pardonable. This has much the appearance of an old country."[4] Local pride, surely, but with justification. Even a stranger, Robert Lucas, first Governor of the Territory of Iowa, was surprised at the evidences of a cultural life on the Iowa frontier after his first tour of the region in 1838. "I had supposed," he wrote, "her population was the same as generally found in frontier settlements--hospitable, yet rude; but in this I am most agreeably disappointed."[5]

The twelve year period from the first ordinance relative to theatrical exhibitions in 1840 to the first regularly advertised performance in 1852 is not without some clues suggesting a local interest in the drama and the production of plays. In January of 1842, the editor of the Gazette linked the theater with the grog shop in denouncing both, the first for its "demoralizing pag-

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[1]The Iowa Sun and Davenport and Rock Island News first appeared August 4, 1838, published by Andrew Logan. It was published weekly, contained few local news items, of course, but chiefly advertisements, reprints, brief poetry and short stories. It carried on for about four years.

[2]The nursery was commenced by H. S. Finley, on Second Street, at the West end of the city. Wilkie, op. cit., p. 267.

[3]Iowa Sun, August 25, 1838. Cf. Richter, op. cit., p.172. Also Dwight G. McCarty, Early Social and Religious Experiments in Iowa (Iowa City, 1902), p. 24. See Chap. II, pp. 32-33.

[4]Iowa Sun, August 4, 1838.

[5]Cited by Richman, op. cit., pp. 294-95.

eantry," and the second for its "corrupting influence."[1] Theatrical news items from elsewhere, reprinted or noted in the local press, were not uncommon: a reprint from the New Orleans Crescent City of the destruction of the St. Charles Theater appeared in March, 1842,[2] and in August of the same year a reprint from the New Orleans Picayune was offered on the burning of the American Theater.[3] The retirement of Forrest and Halleck from the stage was duly noted in October, 1842.[4] And in the following month the editor of the Gazette told his readers of the welfare of the theater elsewhere: in Natchez the theater was being used as a livery stable, but there was nothing stable about the drama in Philadelphia; and the Pittsburgh theater had closed for want of support.[5] Of the Davenport theater in 1842, the editor is silent. But the records of the Town Council reveal that in June 1842 another ordinance "relative to licensing shows, exhibitions, etc. . . . . was unanimously adopted."[6]

In the following years similar theatrical news items occur. In 1843 the editor of the Gazette saw fit to reprint an article from the Cincinnati Gazette on the "Modern Drama" which denounced the stage in no uncertain terms in stating that morbid appetites were "gratified by a theatrical display."[7] In the same year, the editor spoke with high regard for Mr. Caldwell, manager of the American Theater in New Orleans, in noting his retirement--a retirement which would eliminate a pillar of respectability in the

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[1] Gazette, January 27, 1842. [2] Ibid., March 31, 1842.

[3] Ibid., August 25, 1842. [4] Ibid., October 5, 1842.

[5] Ibid., November 17, 1842.

[6] Council Proceedings, 1839-1850, I, 78, entry for June 11, 1842.

[7] Gazette, January 26, 1843.

theatrical world, and thus encourage the theater "in its present vitiated state."[1] In 1844 the Town Council again concerned itself with the theater: the Mayor was authorized by the Council, July 20, "to remit the amount of License to persons applying to exhibit sleight-of-hand, shows, and Theatrical exhibitions as he shall deem reasonable and just and assign (? illegible) such terms to any permit he may issue or order to be issued as he may deem proper."[2] Three years later, August 27, 1847, another ordinance "relative to exhibitions, etc., was presented, read, and adopted."[3] In the next year the editor of the Gazette looked with longing on the many amusements open to the people in Chicago: Raymond and Company's Menagerie, General Tom Thumb, Edwin Forrest, Winter's Diorama, Winchell's Drolleries, Mooney "with his glass weaving, and a Theater are all in full blast. No excuse for ennui there."[4] Citizens of Davenport had to be content in the main with circus performances, concerts, lectures and magicians for their entertainment, although the various ordinances of the Town Council and the interest in the theater shown in the local press suggest that theatrical performances were not unknown in Davenport of the forties. But not until the fifties are there certain theatrical records.

The first known advertised dramatic performance in Davenport was given on the evening of April 14, 1852, by the F. L. Robinson Company: on this occasion the domestic temperance drama of The Drunkard, or the Fallen Saved was performed, with a temper-

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[1] Ibid., February 16, 1843.

[2] Council Proceedings, 1839-1850, I, 114, entry for July 20, 1844.

[3] Ibid., p. 171, entry for August 27, 1847.

[4] Gazette, June 15, 1848.

ance farce as an afterpiece; there were also songs, duets, and instrumental solos on the program. The performance was given in a "large, waterproof Pavillion, with safe elevated seats, new and magnificent wardrobe."[1] The doors opened at seven and the curtain rose at eight in the evening; all seats were twenty-five cents. The officers of the company were F. L. Robinson, proprietor; Charles H. Wilson, director of the drama; T. B. Hughes, Prompter; Luke Adams, leader of the brass band; Professor E. Athlick, author of the music and leader of the orchestra; T. R. Luff, property maker; Messrs. Waugh and Burt, scenic artists; A. S. Bird, travelling agent.[2] This was the second advertised performance of the Robinson Company in Davenport. A year before the Drunkard presentation, the company gave entertainments, afternoon and evening, on September 9 and 10, 1851;[3] these were doubtless theatrical performances, but the plays given are not listed. On this occasion a pavillion seventy by forty feet, with elevated seats for one thousand persons was used, and the company numbered "near thirty Ladies and Gentlemen, many of which stand at the head of their profession as Performers, Vocalists, and Musicians. A Superb Brass Band and an orchestra . . . . (discoursed) sweet music at intervals," read the advertisement.[4] On this earlier date the admission was fifty cents to the boxes and twenty-five cents to the pit. If this was a theatrical production, as the evidence suggests, it was the first known matinee performance in Davenport; the curtain rose at two in the afternoon and at eight o'clock in the evening.[5] The proprietor of the company, Fayette Lodawick Robinson ("Yankee"

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[1] Ibid., April 8, 1852. For performances of Robinson's Company in Galesburg, Illinois, see Calkins, op. cit., p. 242.

[2] Gazette, April 8, 1852.

[3] Ibid., September 4, 1851.

[4] Ibid.

[5] Ibid.

Robinson) was apparently not unknown in Davenport even before his professional appearance with his company. Brown, in his History of the Stage, states that about 1848 or 1849 Robinson, after a varied stage and show career, located in Rock Island, Illinois, just across the river from Davenport, and there "made a tent with his own hands . . . . and started the Robinson Athenaeum, playing The Drunkard, and like pieces, and as each tent was worn out, its successor would be much larger."[1]

Later in the same year, August 17, 1852, the Spaulding and Rogers North American Circus company gave afternoon and evening performances of "a very interesting patriotic National Drama entitled The Spirit of '76, introducing several thrilling scenes from the lives of the Revolutionary heroes Old Put, General Washington, and Mad Anthony Wayne: the whole concluding with a grand living tableau in which the Father of his Country mounted on his charger is borne aloft in triumphal procession on a Platform, on the shoulders of his brave Continentals."[2] In September, 1852, Dan Rice's Hippodrome Circus company presented The Bedouins of the Desert, The Tournament, and other pieces.[3] Clearly these were spectacle type displays and not legitimate dramatic performances, but the role of the circus in the beginnings of the drama on the frontier cannot be over estimated.[4]

From 1836 to 1853 all public entertainments in Davenport had been given in the hotel dining rooms, in church assembly rooms,

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[1]Thomas Allston Brown, History of the American Stage (New York, 1870), p. 317.

[2]Gazette, August 5, 1852. This spectacle may have been given on the Floating Palace Showboat. See Chap. II, p.30.

[3]Performances afternoon and evening of September 11, 1852. Gazette, September 9, 1852.

[4]See Chap. II.

school rooms, out-door pavillions, or in the Court House; naturally the physical restrictions of room availability was a very real drawback to dramatic performances. But in the early part of 1853, a suitable hall became available, Le Claire Hall, which for the next several decades was to be the social and entertainment center of Davenport. The Le Claire Hall building was the last of a row of buildings built by Antoine Le Claire on the north side of Second Street, extending from the Le Claire Hotel on Second and Main to Brady Street. The building contained four floors, and at this date and for some time to come was the most imposing structure in the town. It was lighted with oil or fluid lamps.[1] Water for the occupants of the building was obtained from a well and a cistern in the basement, and was distributed in buckets and wooden tubs.[2] The hall proper, in which so many theatrical performances, as well as lectures, concerts, and other entertainments, were to be given in the following years, was on the third floor; it was reached from an inside stairway leading from Second Street. The following diagram of the hall is taken from plans drawn of it in 1912, but the physical proportions, of course, are basically the same as those of 1853.[3] The stage presumably was on the Second Street side of the building, with the dressing rooms over the stairway as indicated in the sketch. The partitioned rooms on the north side of the hall were probably added some time after 1853. From the point of acoustic design, the hall was unsatisfactory except when

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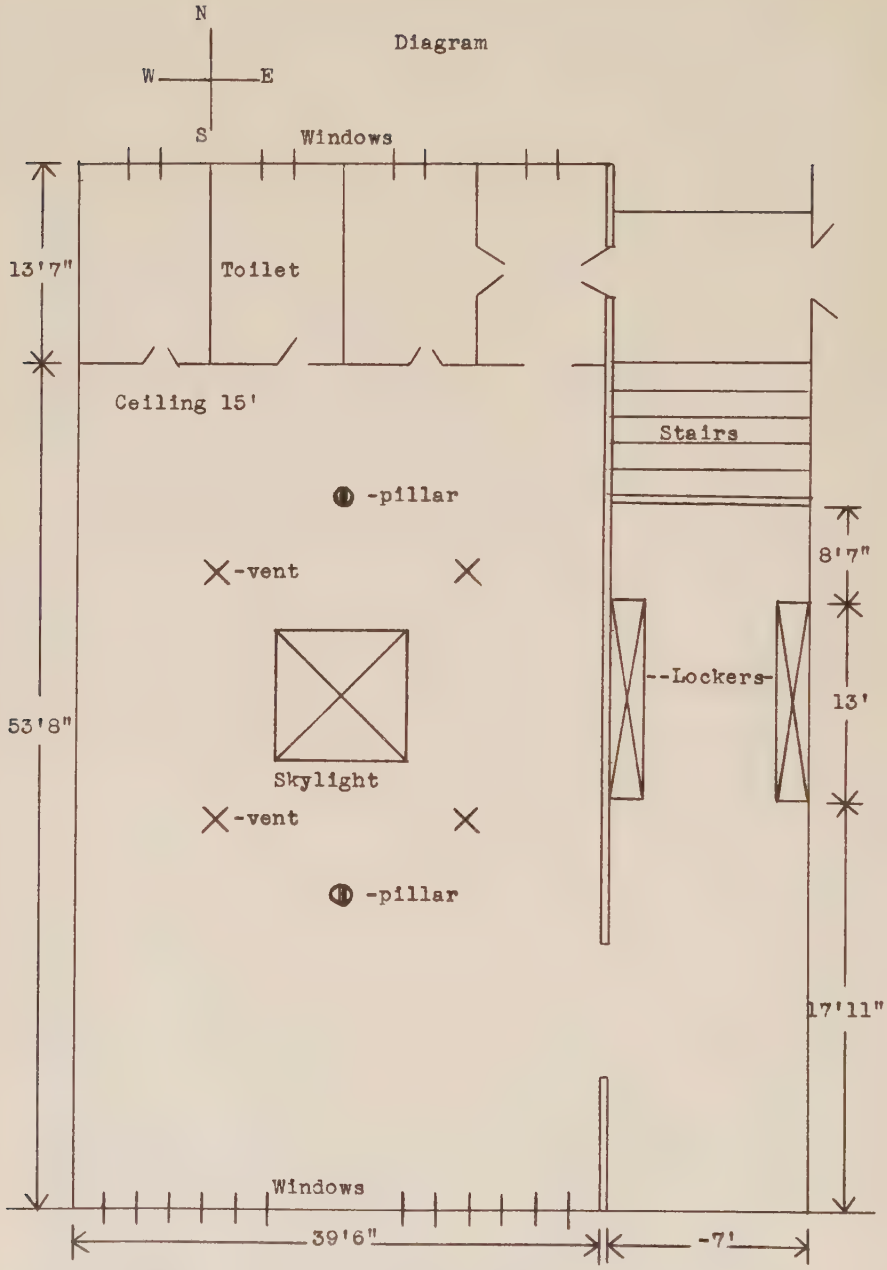
[1]Information furnished by E. K. Putnam of the Davenport Academy of Science, present manager of the property for the Putnam estate. Personal interview. Cf. Davenport Democrat, April 16, 1922.

[2]Ibid.

[3]From a plat of the North Putnam Building, northwest corner, Brady and Second Streets, prepared January 1, 1912, by Temple and Burrows, architects. Furnished by E. K. Putnam.



Second Street, building continuous on either side.

N.B. Not drawn to scale.

"compactly filled."[1] The editor of one of the local papers suggested that "carpeting or matting should be placed upon the floor to deaden the noise made by those restless beings who cannot sit still ten successive minutes (for) . . . . every little noise reverberates until it becomes painful to follow the speaker in his discourse."[2]

Shortly after the opening of the hall, it was leased by a dramatic troupe under the direction of G. J. Adams, and advertised as the National Theater, "organized for the production of the moral drama." The Gazette is strangely silent about the engagement: no advertisement or comment appearing in it, although the performances were given in English. The first and only extant program of the run in Davenport appeared in Der Demokrat on the fourteenth of May:[3]

National Theater
Organisirt für die Aufführung des moralischen Drama's.
Obige dramatische Truppe unter der Leitung des Herrn G. J. Adams macht den Bewohnern Davenport's und der Umgegend die ergebene Anzeige, dass sie von morgen, Sonnabend den 14 Mai an, eine Reihe von Vorstellungen in der
Neuen Le Claire Hall
geben wird, beginnend mit dem patriotischen Schauspiel
Wilhelm Tell
Darauf folgte die komische Farce
Die Schweizerhütte
Jeden Abend Gesang von Mrs. Adams, Mr. Nixon und Mr. Adams. Jeden Abend ein neues Programm.
Eintritt 25 cents. Näheres besagen die Zettel.

Performances were given for at least a week, for on the twenty-first of May the editor of Der Demokrat wrote enthusiastically "Von der Themis zur Thalia! Wir schwelgen seit 8 Tagen in dem hier so seltenen Genusse eines Schauspiels."[4] The shortcomings

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[1] Gazette, February 2, 1854.

[2] Ibid.

[3] Der Demokrat, May 14, 1853.

[4] Ibid., May 21, 1853. Cf. Richter, op. cit., pp. 575-76. Cf. also Davenport Democrat, June 6, 1920.

of the hall were noted, but the series of performances was considered a climax to the cultural life of the community: "Wer freilich die besten Theater Europa's kennt, wird über dies sogenannte Apollo-Halle mitleidig lächelnd die Achseln zucken. Wie aber kann man von den kaum der Civilization erschlossenen Hinterwäldern mehr verlangen?"[1]

The National Theater was not the only dramatic troupe to visit Davenport without leaving a record of its performances. In the next year, 1854, a group of players under the management of Mr. Wyman gave some performances: for how long a duration of time, or where is not known. The only clue of his presence is a short paragraph appearing in the Gazette of December 12, 1854:

> Theater:- Mr. Wyman offers a very attractive bill this evening for his last appearance. The bill is large and one that ought never to fail of securing a large attendance.

The German press of this period is not available. Not until 1855 do we have a complete record of dramatic performances given by a travelling company during its entire run in Davenport.

On the evening of October 2, 1855, Sallie St. Clair's St. Louis Varieties troupe opened an engagement at Le Claire Hall: the run was first announced for one week only,[2] but was extended another week through October 14, 1855. A performance was given every evening except Sunday. All of the members of the company are not known, but included with Miss St. Clair, Miss Mary Peters and Mr. Morrison. Of these, only Miss St. Clair may be said to have had a professional career; born in England, she came to New York with her parents, as an infant, and made her first stage appearance as a child danseuse in the Park Theater, New York.[3] Her

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[1] Ibid. [2] Gazette, October 2, 1855.

[3] Her debut in a speaking part was made in Philadelphia at the Museum Masonic Hall, June 27, 1846, as Julia Dalton in One Hour. Brown, op. cit., p. 323.

engagement in Davenport opened with Bulwer's Lady of Lyons, a dance by Miss Peters, and Planche's Loan of a Lover.[1] The Lady of Lyons was repeated October twelfth, and the Loan of a Lover on October tenth. Most of the plays given were of little consequence: other than the Lady of Lyons, the only pieces of significance were Charles II and The Stranger. One play in the repertory, given on the tenth and eleventh of October, has defied identity: La Maja de Seville.[2]

Although the editors of the Gazette frankly admitted that "theatrical criticism" was a "subject with which (they were) not at all conversant, and (would) therefore not attempt,"[3] they stated that the audience was well pleased, the performances were satisfactory, and "the different characters were personated with great propriety."[4] Sallie St. Clair again played in Davenport in the following year, 1856, with Hough and Myers' troupe. In the meantime, Davenporters enjoyed their first operetta.

Advertised as The Forest Festival, representing Scenes in Fairy Land, this operetta was one of the most spectacular dramatic productions that Davenport had yet seen; for two nights, June the sixteenth and seventeenth, 1856, it was received "with immense applause" at Le Claire Hall. The program was under the direction of Chandler Robbins; a full orchestra was engaged, and there were about two hundred "ladies and misses" in the cast, most of them recruited locally."[5] There is little wonder that the audience was enthusiastic with so many relatives on the stage. And if the performance itself was probably little more than a song and dance

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[1] Gazette, October 2, 1855.

[2] For a complete listing of all the programs of this engagement and those following, and for the identity and authorship of the various plays, the reader is referred to Appendices I and II.

[3] Gazette, October 11, 1855. [4] Ibid. [5] Ibid., June 13, 1856.

spectacle, the stage drew all attention: it had been enlarged for the purpose "and made to represent a Green Lawn, covered with forest trees, with birds in the branches, and wreaths of evergreen hanging in festoons from tree to tree. Below, the ground (was) ornamented with shrubbery and flowers, etc."[1] At the close of this performance, public entertainment for the next two months was restricted to circus performances, showboats, concerts by Ole Bull and others, and readings by Mrs. Macready, all of which we shall discuss later. But in September, 1856, another theater opened in Le Claire Hall under the direction of Hough and Myers, managers of the St. Paul and Dubuque theaters.[2]

Hough and Myers' Company opened on the evening of September 2, 1856, with Aiken's version of Uncle Tom's Cabin;[3] there were twenty-two persons in the cast,[4] all members of the company, including, besides Hough and Myers, Sallie St. Clair, Delia Wright, Mrs. Myers, Miss Herron, Miss Davenport, Miss McWilliams, Messrs. Lionel Bernard, Dick Healy, Matthews and others. Uncle Tom's Cabin was given three times by the company, September second, third, and ninth. There were several other standard pieces in the repertory, as well as the usual run of minor pieces; many had already been given by Sallie St. Clair's company in 1855. The Lady of Lyons, always popular, was given twice; The Stranger was also given two performances. Other standard pieces in the repertory were Fazio, or the Italian Wife (two performances); The Wife, or a Tale of Mantua (three performances); Ingomar (two performances); Camille (two performances); Lucretia Borgia, or the Poisoner (two performances); Therese, the Orphan of Geneva and Clari, Maid of Milan each one performance; Richelieu, or the Conspiracy (one per-

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[1] Ibid., June 13, 1856.
[2] Ibid., September 2, 1856.
[3] Ibid.
[4] Ibid.

formance); and the first Shakespearean play in Davenport Romeo and Juliet. Every play was given before a full house, and the performances were considered to be "of a chaste and high character . . . . well calculated to afford information and amusement to all."[1] Occasionally the spectators were so moved by the acting that they rose to their feet cheering.[2] Miss McWilliams was especially acclaimed as an actress who "rose to the sublime height of the most perfect conception of the character she represents, and makes her audience forget that it is merely a part that she is playing, rather than the fearful reality."[3] Bernard and Douglas, in the male roles, were given much praise.

This company was the first to introduce the travelling star system to Davenport. After the first two and one half weeks of performances, Mr. Douglas from the St. Louis theater and Mr. and Mrs. Lenox from New York were engaged on September nineteenth.[4] None of these ranked as Metropolitan stars, although in later years Lenox achieved the reputation of being one of the best low comedians on the American stage.[5] At the same time, or shortly afterwards, C. J. Smith became a temporary member of the company: he was given a benefit September twenty-sixth,[6] was named the "best actor in the West,"[7] and made his last appearance with the company September twenty-seventh. He was a player of some repute, having made his debut at the Arch Street Theater in Philadelphia in 1851.[8] On September twenty-ninth Miss Kate Denin and Samuel

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[1] Daily Iowa State Democrat, September 13, 1856.

[2] Ibid., September 22, 1856. [3] Ibid., September 20, 1856.

[4] Ibid., September 19, 1856. [5] Brown, op. cit., p. 216.

[6] Gazette, September 26, 1856.

[7] Daily Iowa State Democrat, September 27, 1856.

[8] Brown, op. cit., p. 337.

Ryan, Irish comedian, joined the company;[1] they remained for two weeks and received two benefits, on the third and the eleventh of October. Kate Denin was an actress of some reputation in the Middle West, for she had played in New York and Philadelphia.[2] Her engagement at an end October the eleventh, her sister Susan Denin of Chicago became a temporary member of the troupe, on October the thirteenth.[3] She was hailed enthusiastically by the local press as a "star of the first magnitude . . . . (one of the) first among the dramatic corps in the United States."[4] She, too, had appeared on the boards in New York and Philadelphia and in after years played on the London stage.[5] She was engaged for only one week and received her benefit October seventeenth. The season closed on October the eighteenth, with a benefit for Hough and Myers. This was the longest season of theatricals by a travelling company that Davenport had had up to this time. The enthusiasm of the audience caused Hough and Myers to plan a semi-annual visit to the town:[6] the plan was, in part, realized. Many citizens came to feel that Davenport had now reached the size (population about six thousand) to sustain an American theater profitably for at least three months a year.[7] And apparently in optimistic anticipation of long theatrical runs in the future, the members of the council put their heads together, soon after the departure of Hough and Myers' Company, and made adequate tax provision to cover all probabilities: the tax for a single theatrical performance was placed at ten dollars; for one month fifty dollars; for six

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[1] Daily Iowa State Democrat, September 29, 1856.

[2] Brown, op. cit., p. 98.

[3] Daily Iowa State Democrat, October 13, 1856.

[4] Ibid.

[5] Brown, op. cit., p. 98.

[6] Daily Iowa State Democrat, September 29, 1856.

[7] Ibid.

months one hundred and fifty dollars; and for one year two hundred dollars.[1]

Only a few months after the departure of Hough and Myers another series of plays was given in Le Claire Hall: Sallie St. Clair's St. Louis Varieties opened for its second run in Davenport January 5, 1857,[2] and remained through January the seventeenth. The opening program is not available. As we have already noted Miss St. Clair's company first visited Davenport in October, 1855. She was also a member of the Hough and Myers company, and on her third visit to Davenport she had several members of the Hough and Myers' troupe in her company: Lionel Bernard, her manager, and Mr. and Mrs. Healy. Mr. Morrison, who had been with her on her first visit, was again a member of her troupe. A Mr. J. Gilbert was also with her; how many others there were is not known. The repertory was not unlike that of preceding performances, except that Katharine and Petruchio, advertised as Shakespeare's, was given. The Stranger, Lady of Lyons, and Camille were again produced. The School for Scandal was new to Davenport, and several of the afterpieces had not been given in the town before. Unusual dance numbers by Miss St. Clair, usually assisted by Mr. Morrison, were given between the dramatic pieces: a Spanish bolero, a double hornpipe, Scotch Strathspey, an Irish Jig, a character dance "La Zingarille"--all were on the program. About two months after the Davenport closing date, the company was playing in Cedar Rapids.[3]

From January 18, 1857, to March 17, 1857, no English-

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[1] Council Proceedings, April 2, 1856 to December 2, 1858, III, 85, entry for December 9, 1856.

[2] Daily Iowa State Democrat, January 7, 1857.

[3] Ibid., March 2, 1857.

speaking plays were given in Davenport. The German theater, of course, was in full swing; there were readings from Shakespeare by Mrs. Macready, there were lectures in German and in English, and Julia Pastrana-half-human, half-beast, was on exhibit. But on the sixth of March, 1857, Gary Hough's arrival in town was noted by the press;[1] he was about to make true the plans of some of the citizens of 1856, that the town was now large enough to support an American theater for three months. Hough made arrangements for the alteration and interior redecoration of Le Claire Hall,[2] and promised the theater-goers of the community that for the next three and one half months they were to enjoy "nearly all the first class stars in the country."[3]

The opening of Hough's company, advertised as Hough's Lyceum, was scheduled for March the fourteenth,[4] but the arrival of the scenery was delayed and the alterations in Le Claire Hall had not been completed by that date.[5] The company therefore opened in the German theater building on the evening of March 17, 1857,[6] with The Wife, or a Tale of Mantua and the Yankee Duelist. The audience was small because the streets were in an impassable condition;[7] but the performance, in "good taste," was "hailed with enthusiasm."[8] The second performance of the company was also held in the German theater; but the third (and succeeding performances), with Charles II and All That Glitters Is Not Gold, was given in Le Claire Hall.[9]

The names of the players in the troupe are not all known,

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[1] Ibid., March 6, 1857.
[2] Ibid., March 12, 1857.
[3] Ibid.
[4] Ibid.
[5] Ibid., March 17, 1857.
[6] Ibid.
[7] Ibid., March 19, 1857.
[8] Ibid.
[9] Ibid., March 20, 1857.

but other than Hough there were Miss Delia Wright, Miss Mary McWilliams, Mr. Douglas, and Mr. J. H. Wright, all of whom had played in Davenport before. And in this season there were a good many guest stars: William McFarland, Mrs. McFarland and Miss S.S. Woodbury were engaged[1] from April the thirteenth through April twenty-fifth; Susan Denin's engagement was announced for the twenty-seventh of April,[2] but she did not appear until the eleventh of May, and then continued through the sixteenth of May when she returned to Chicago. Sallie St. Clair again played in Davenport from May the fourth through the ninth, with the company. From the eighteenth of May through the twenty-eighth, the "distinguished American Tragedian,"[3] G. W. Jamison, and Mrs. Anna Senter were guest stars.[4] May twenty-fifth marked the appearance of C. B. Mulholland, famous delineator of Irish, Scotch and French characters,[5] who remained at least through the thirtieth of the month. In June, "Yankee" and Mrs. G. E. Locke were engaged[6] from the second through the fifth of the month. On the tenth, Mr. W. D. Lacey made his first appearance;[7] the duration of his run is not certain. C. W. Couldock, the English tragedian, appeared from June the fifteenth through the twenty-third of the month; his visit to such a small town was considered a "compliment."[8] He was supported by his daughter, Miss Eliza Couldock, who made her third appearance on any stage in Davenport.[9]

Two of the guest stars to Hough's Lyceum had already appeared in Davenport: Susan Denin and Sallie St. Clair, both competent players, but by no means first rank. Of all the others,

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[1] Ibid., April 13, 1857. [2] Ibid., April 27, 1857.
[3] Ibid., May 16, 1857. [4] Ibid. [5] Ibid., May 25, 1857.
[6] Ibid., June 2, 1857. [7] Ibid., June 10, 1857.
[8] Ibid., June 15, 1857. [9] Gazette, June 22, 1857.

clearly G. W. Jamison, Anna Senter, Mulholland, "Yankee" and Mrs. Locke, and Couldock were stars of first rank. Jamison was considered by Brown, historian of the stage, "one of the best impersonators of the negro ever seen on the dramatic stage."[1] For some time he had travelled with Edwin Forrest, receiving a large salary and all travelling expenses.[2] Hough engaged him "at enormous expense."[3] Both Jamison and Mrs. Senter were highly praised by the local press. Jamison's Richelieu was given especial praise. "He is exceedingly happy," wrote the Gazette, "in keeping the actor out of view and placing the character itself vividly before the audience. (In this role) . . . . he might secure the applause of the most critical assemblies."[4] And the editor of the Daily Iowa State Democrat could write with pride of this engagement: "It may be a matter of question among some incredulous minds, in whether dramatists of the highest order ever visit a place so far from the 'Bowery,'"[5] but if they will visit the theater, their incredulity will disappear. "Yankee" and Mrs. Locke had both had extensive stage careers in the East before touring the provinces and were well known to the theater-goers of the day.[6] Couldock had had a considerable stage career in England before his first American appearance in New York in 1849.[7] The local press praised him highly, of course, and stated that "he (was) the best player who ever visited Davenport professionally beyond all comparison."[8]

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[1]Brown, op. cit., p. 193. [2]Ludlow, op. cit., p. 674.

[3]Daily Iowa State Democrat, May 18, 1857.

[4]Gazette, May 22, 1857.

[5]Daily Iowa State Democrat, May 20, 1857.

[6]Brown, op. cit., pp. 221-22. [7]Ibid., p. 82.

[8]Gazette, June 23, 1857.

The repertory of Hough's Company was unusually extensive and varied. The old favorites The Wife, or a Tale of Mantua, Fazio, Therese, Ingomar, Lucretia Borgia, Lady of Lyons, and The Stranger were all repeated. But there were many standard plays new to Davenport: The Maid of Croissey, La Tour de Nesle, Seven Clerks, Don Caesar de Bazan, The Willow Copse, and many others. Shakespeare was well represented with Macbeth, Taming a Shrew (sic), Romeo and Juliet, Othello, Hamlet, and Richard III. This was the most extensive series of Shakespeare's plays given in Davenport before the Civil War. Orchestral and dancing interludes were given at almost every performance: the Scotch Pas Seul and Irish jigs and reels by Miss Wright, Miss St. Clair, and Mr. Sheppard were popular. On the occasion of a Fox Hunter's Jig, Miss Wright was assisted in the dance "by a gentleman of this city."[1] This was probably one Robert Linn, concerning whom a curious item appeared in the Gazette of May 12, 1857: "Robert Linn, more selectly known as Bob Linn, and in private circles as William Sticker, or 'Bill Sticker,' has closed his engagement with the theater and recommenced his old business of bill posting with renewed energy." This is the first indication of a local citizen taking part in a travelling stock company.

Another interesting "first" in Davenport theatricals occurred during the engagement of Hough's Lyceum: the drop curtain was placarded with advertisements of local business enterprises. "This illustrates," wrote the Gazette, "that we are up with the times, if not a little ahead, as this plan of advertising has been adopted in but few cities of the Union."[2] But the Gazette was cautious to remind its readers that newspaper advertising reached

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[1] Ibid., April 24, 1857. [2] Ibid., May 9, 1857.

a much larger group than "Mr. Hough's respectable audience."[1]

Newspaper criticism of the company, as has been suggested, was wholly favorable, but throughout it was based upon current moral and social attitudes rather than upon objective observation of acting ability or of dramatic structure of the piece. Hough was praised for his "taste in catering to the amusement of his patrons and . . . . in excluding that stage vulgarity which so often disgraces larger dramatic institutions. This probably has been the means of securing more respectable audiences than any theatrical company which has heretofore visited our city."[2] On the occasion of Jamison's Richelieu, the Gazette was "happy" to report later that "not a word or idea was presented on the stage to make the most sensitive lady regret her presence."[3] Couldock's Willow Copse was welcomed as "a first class moral drama,"[4] while Miss McWilliams was commended not only because of her "chaste, correct and impressive acting,"[5] but more pointedly because of "the high regard in which she is held as a lady in the more agreeable associations of domestic life."[6] When Hough's Lyceum closed about the twenty-fourth of June,[7] after a run of over three months, almost an equal period of time passed before another theatrical troupe visited the town. In the interval there were the usual series of lectures, phrenological and political; magical performances, showboat entertainment, and Bullard's elaborate panorama of New York City.

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[1] Ibid.

[2] Ibid., May 18, 1857.

[3] Ibid., May 22, 1857.

[4] Ibid., June 19, 1857.

[5] Daily Iowa State Democrat, June 1, 1857.

[6] Ibid.

[7] The last advertised performance was on June 23, 1857. The closing was noted by the Gazette on June 26, but the 23d was probably the last performance.

At the end of August, 1857, the Gazette announced that a new theater was to be opened in Le Claire Hall in September, possibly on the first of the month, to be known as the National Theater, under the direction of J. C. Gallanar and John Weaver.[1] Gallanar is an unknown figure, except that the press stated he had had "experience in this business";[2] Weaver had made his stage debut in Philadelphia in 1833.[3] The known members of the company were C. F. McDonald, Mrs. F. Bossard, W. Sheldon, J. C. Morrison, and Mr. Signaigo. Although scheduled to open on the first of September, the National Theater did not get underway until the fourteenth of the month. Before the opening a petition was made to the Town Council by Gallanar, F. B. Wilkie, and thirty others "to manage and maintain a Theater without the payment of the usual license."[4] The matter was "laid on the table,"[5] and no later action was taken. At this time, Miss Eliza Logan was playing an engagement in Dubuque, and the Gazette was bold to suggest that she be engaged for the proposed National Theater in order "to give tone and character to the institution for . . . . in private life (she is) a lady."[6] The suggestion was not adopted. A local store advertised opera glasses[7] in preparation for the opening which occurred on September 14, 1857, at Le Claire Hall. The first program is not available. The run was not long, lasting at least through the twenty-fifth of September.[8] The repertory was not unusual, but

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[1] Gazette, August 29, 1857. [2] Ibid., September 15, 1857.

[3] Brown, op. cit., p. 383.

[4] Council Proceedings, III, 291, entry for September 2, 1857.

[5] Ibid. [6] Gazette, September 7, 1857.

[7] Ibid., September 8, 1857.

[8] Last advertised program was given September 25, 1857. Gazette, September 25, 1857.

several of the pieces were new to Davenport: Michael Erle, the Maniac Lover; Eton Boy; Luke the Laborer; Roguerries of Thomas; His Own Ghost; Village Lawyer; Love in Humble Life; Rent Day; and Lucille, a Story of the Heart. Dancing and orchestral interludes were again used. Although there was no press criticism of the performances, the fact that the manager wished to evade the license tax, that Miss Logan's engagement was urged to give "tone" to the company, and that when Le Claire Hall was redecorated on the first of the new year the Gazette announced that the hall was no longer to be used "for theatrical or any other low purpose"[1]--all suggest that the troupe was sound neither financially or morally.

In the early part of 1858 there were apparently more theatrical performances in Davenport, but the records are not complete. On January the twentieth, the Daily Iowa State Democrat announced that it was "credibly informed that Mr. Weaver of the Rock Island Theater" was to open with his troupe the following evening at the German theater. But there are no advertisements of the performances, no further editorial comment, and no council record of a license granted to the company. In March, following, an advertisement of the Rock Island Theater appeared in the Gazette and a "large attendance was expected from Davenport."[2] On this occasion, March twentieth, Payne's Charles II and Bernard's His Last Legs were presented. Later in the year, August ninth, William Henderson applied to the Council for a theatrical license:[3] no action was taken on the application until the twentieth of the month when Alderman Hubbell introduced an ordinance to allow

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[1]Gazette, January 7, 1858. [2]Ibid., March 20, 1858.

[3]Council Proceedings, III, 586, entry for August 9, 1858.

Henderson to give theatrical shows at a license fee of five dollars per night,[1] half the usual rate. But the matter was "laid over" by the Council. Deterred by the regular high license fee, Henderson's company decided to continue playing in Rock Island,[2] although many citizens of Davenport invited his company to make an engagement in the town "in view of their excellent performances."[3] No more is heard of the Henderson company until November 3, 1858, when the City Clerk issued the company a license to give "theatrical exhibitions . . . . at ten dollars per week, payable in advance." But before these were given, Davenporters enjoyed a series of performances by Henry Farren's Troupe.

Farren's Varieties troupe, as it was called, originated in St. Louis,[4] but came to Davenport after an extended season in Dubuque.[5] Some of the members of his company in Davenport were: G. Pardey, Miss Llewellyn and Mrs. Farren. Pardey had been the first low comedian at the National Theater in Boston in 1855.[6] When Farren's players were in Dubuque, the following persons were also in his company,[7] all of whom, presumably, were with him in Davenport: Messrs. Wells, Welsh Edwards, Irvin, H. Pardey, Sheldon; Mesdames Myers, Carpenter, Emma Reynolds, and Ernestine Henrard. The company began its Davenport engagement in the German

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[1] Daily Iowa State Democrat, August 20, 1858.

[2] Gazette, August 24, 1858. [3] Ibid.

[4] Ibid., September 17, 1858.

[5] Russell C. Grahame, "The Peoples Theater," Palimpsest, IX (March, 1928), 96. Farren was an actor of some experience having made his stage debut in New York in 1854, and in the same year he appeared on the Philadelphia stage. He died in St. Louis when only thirty-four years old. Brown, op. cit., p. 121.

[6] Brown, op. cit., p. 273.

[7] Grahame, "The Peoples Theater," op. cit., p. 96.

theater on the evening of September the eighteenth, 1858,[1] with Jessie Brown, or the Siege of Lucknow: a comic song by G. Pardey, a dance by Miss Llewellyn: and The Wandering Minstrel. The performances of September twentieth and twenty-first were also given in the German theater. General admission was twenty-five cents; reserved seats were fifty cents. On the twenty-second of the month, the company crossed the river to Rock Island to give one performance there.[2] On returning to Davenport, the company opened in Le Claire Hall with Camille, a piece which the Gazette shuddered to think was "of very questionable morality, but which has proved the philosopher's stone to many managers and more actors."[3] Le Claire Hall had been completely renovated and redecorated for Farren's engagement with "an Elegant Proscenium, Beautiful Stock of Scenery, New Stage and Gallery."[4] The gallery, in a hall only fifteen feet high, must have added to the discomfort rather than to the satisfaction of the audience. Admission in Le Claire Hall was twenty-five cents to the gallery, and fifty cents to the parquet. Farren's company remained through October the ninth.[5] New plays for Davenport in the repertory were: Jessie Brown; Wandering Minstrel; Devil's in the Room; Corsican Brothers; Mr. and Mrs. Peter White; Beauty and the Beast; Ireland as it was; Love in All Corners; Daughter of the Regiment; London Assurance; Gunmaker of Moscow; Masks and Faces; Ganem the Slave of Love, and Grandfather Whitehead. Of the other pieces only the School for Scandal, and Shakespeare's Macbeth and Richard III are noteworthy. Before Farren's company completed its Davenport engagement, October the

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[1] Gazette, September 17, 1858. [2] Ibid., September 21, 1858.

[3] Ibid. [4] Ibid., September 23, 1858.

[5] Last advertised performance, Der Demokrat, October 9, 1858.

ninth, it came to grips with the law, and an interesting attitude toward the theater by the press was revealed in the episode. In an article on "Theatrical Ingratitude" the Gazette, of October the eighth, stated truly enough that "theaters depend upon the Press for their life's blood (and although the Gazette had) with some wear and tear of conscience, helped this life blood to circulate on numberless occasions," one reads with amazement of the "notorious fact that every theatrical company . . . . went away without paying us our bills in full." To be certain that Farren's company would pay its bill as a "glorious exception,"[1] the Gazette sued the company for payment. Farren, in retaliation, sued for payment of the complimentary tickets which he had given members of the Gazette staff.[2] The case was brought before Justice Blood, and was granted in favor of the Gazette.[3] The paper then warned other "members of the Press hereafter to receive no presents of tickets from (Farren), or they will find them brought in as an 'offset' against their regular bills, in case of any difficulty."[4] So when the company left Davenport, it departed under a cloud of being "guilty of . . . . littleness and dishonorable conduct . . . . not entitled to the patronage of a respectable community":[5] this, in direct contrast to Farren's departure from Dubuque where many of the citizens "went down to the boat to see them off."[6]

Perhaps even the license fee was not always paid promptly by theatrical companies, or possibly Farren's bad bills alone caused the City Clerk to state, November 3, 1858, that William Henderson's Company had to pay the fee of ten dollars per week "in

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[1] Gazette, October 8, 1858. [2] Ibid.

[3] Ibid., October 9, 1858. [4] Ibid., October 8, 1858.

[5] Ibid. [6] Grahame, "The Peoples Theater," op. cit., p.96.

advance."[1] The permit granted suggests that a rather long season of theatricals was anticipated, for if one hundred dollars had been paid to the city in fees before April 1, 1859, Henderson might continue his performances to that date free of charge.[2] Henderson was wary of newspaper tactics, after Farren's experience, and placed no advertisements in the press. The Gazette was generous enough to notice several of his performances editorially, but the record is by no means complete, only three programs being available; the members of the troupe, other than Henderson and Miss Kender--who played six different characters in Satan in Paris[3]--and the length of the Davenport engagement, are not known. On one occasion "a gentleman of this city" appeared on the stage with the company in The Fireman:[4] this was the second time such local cooperation was noted with a travelling company. Henderson's engagement was followed in the next year by the best troupe of players to visit Davenport before the Civil War, McVicker's Company from Chicago.

The first notice of the proposed visit of McVicker's appeared in the Gazette of March 23, 1859: the opening was then scheduled for about the middle of May. Several new plays were promised which had had "a great run in New York."[5] McVicker's company did not open until June; before this time an unknown dramatic entertainment was given in Le Claire Hall by Frank Quinlan's elocution class of Rock Island,[6] and Mrs. C. N. Sinclair's company

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[1] Council Proceedings, 1858-1862, entry for November 3, 1858, pp. 134-35.

[2] Ibid.

[3] Gazette, November 11, 1858.

[4] Ibid., November 20, 1858.

[5] Ibid., March 23, 1859.

[6] Ibid., June 1, 1859; program given May 31, 1859.

presented the comedy of Morning Call.[1] Then on June 7, 1859, McVicker took out a license for eighteen nights of theatrical performances.[2]

McVicker brought his entire company to Davenport[3] and opened his season the evening of June fourteenth at the German theater,[4] the only hall in town built for dramatic purposes, with Lovers Sacrifice, or the Rival Merchants, an orchestral interlude, and the farce Sketches in India. Admission was fifty and twenty-five cents. The troupe was made up of Miss S. S. Woodbury, Mrs. W.H. Leighton, Mrs. Lotty Hough, Mrs. Mary Myers, Mrs. Anna Marble, Mrs. J. Dillon, Messrs. E. L. Tilton, A. D. Bradley, S. Meyers, W. H. Leighton, J. Dillon, G. F. Cline, J. H. McVicker, T. B. Uhl, F. Paige, W. Marble, H. Hawk, and T. F. Le Brun, leader of the orchestra.[5] McVicker advertised in both the American and German press. The theater was crowded at each performance, but for some reason McVicker did not give eighteen performances as his license permitted, but remained only twelve nights. One or two old favorites were repeated: The Lady of Lyons, Ingomar, Lucretia Borgia, and The Robbers. Shakespeare was represented with only Macbeth, "with all the music." New pieces for Davenport were: Fool of the Family; Day in Paris; A Handsome Husband; A.S.S., or the Fatal Initials; Bulwer's Money; Our American Cousin; Pike's Peak, or the Davenport Boys on a Gold Hunt; Bride of Lammermoor; and Sam Patch in France. Critical notices in both the American and German papers were, of course, highly complimentary, and readily granted that the company was the best in the West and the finest that had

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[1] Ibid., May 17, 1859; program given May 18, 1859.

[2] Daily Iowa State Democrat, June 7, 1859.

[3] Gazette, June 14, 1859. [4] Ibid. [5] Ibid.

ever played in Davenport.[1] When Our American Cousin was given for the first time in Davenport, June twenty-third, the theater was crowded to excess: extra seats were placed in the aisles and around the sides of the hall to accommodate everyone.[2] Unfortunately on this occasion there were some stage vulgarities "some of which were direct interpolations [in the piece]. They were the more marked from the fact that this company [had] acquired a reputation here for unusual freedom from such offences to good taste. But these errors were overlooked in the excellent acting and the great fun."[3] McVicker was urged to extend his stay and to present Our American Cousin again. The play was repeated June twenty-seventh, but the season was not lengthened. The engagement was marked with one very human, small-town touch: on the evening of the Lucretia Borgia presentation, June the eighteenth, the Order of the Sons of Malta of Rock Island came to the theater "in compliment to Mr. McVicker who [was] 'one of 'em.'"[4] At the close of the performance, a brass band, engaged by the Sons, "played a beautiful air."[5] The band then marched to the Le Claire House, where the troupe stayed, and there serenaded McVicker with several pieces.[6] When the curtain rang down at the close of Sam Patch in France, June 27, 1859, the last play of the McVicker engagement, certainly none in the audience realized that this was to be the last American play to be performed in Davenport, as far as is now known, before 1863. For the next several years only the German theater carried on the stage tradition.

The American theater in Davenport from its probable begin-

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[1] Der Demokrat, June 16, 1859. Gazette, June 17, 1859.
[2] Gazette, June 25, 1859. [3] Ibid.
[4] Ibid., June 20, 1859. [5] Ibid. [6] Ibid.

nings in the late thirties, and certainly in the forties, as indicated by the various ordinances of the Town Council, was made up entirely of travelling companies of players with uncertain duration of runs and of uncertain financial stability. The repertories of these companies did not vary widely in the type of plays performed, but invariably the performances were received with great enthusiasm, especially when such actors as Couldock and Jamison appeared on the boards. But it was the Germans of the town who established the first real theater and theatrical organization: a Deutsches Theater which prospered for well over fifty years, from 1855 to 1910. Our study will be limited to its beginnings.

CHAPTER IV

THE DEUTSCHES LIEBHABERTHEATERVEREIN

1855-1863

The German theater in Davenport, from its beginning in 1855 to 1863, differed in many respects from the local English-speaking stage: the most striking difference was that throughout this period the Deutsches Theaterverein was an amateur group, in the sense that none of the members earned a living from the stage. The verein, except in the few instances of visiting players, was made up entirely of local personalities, people in the everyday walks of life, painters, decorators, saloon keepers, clerks, store owners and others whose activity in the theater served as a pastime and hobby. This membership had such a live interest in the theater that the German stage never lacked supporters: performances were given throughout every winter season, as well as during several of the summer months of the period studied. Plays were given in the local beer gardens during the summer, and, after 1856, during the winter, in the regular German theater building, the only hall in Davenport especially built for the use of the theater before 1862. The Deutsches Theaterverein with its local membership is marked throughout its history with a freshness and informal family-like quality which helped it to win many admirers even among the non-German speaking element of the population; this was certainly not true of the English-speaking stage of travelling companies to which the townspeople were often hostile in attitude.[1]

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[1]See Chap. III, pp. 69-70, "The American Theater in Davenport."

The informal character of the German theater is suggested by the fact that during the first several months of performances, smoking was permitted in the theater and patrons often brought their dogs with them while they viewed the performance.[1] The German theater, too, gave performances on Sunday quite regularly; this was never done by the travelling theatrical companies which visited Davenport, nor was the practice ever viewed with tolerance by the non-German families in the community. Whereas a large number of the programs of the Davenport American stage are no longer available, the record of the German plays given in the town is unusually complete. The record is not always accurate, however, in point of correctness of titles: often a particular play was advertised at different times under three variant titles, each one of which may have been inaccurate.[2] Whether this was done purposely to attract patrons to view a play which they had already seen, or whether it was done in ignorance, is not clear.[3]

In November, 1855, the German Theater Society of Davenport was organized.[4] The first officers of the group were Presi-

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[1]Not until February 16, 1856, did the following note appear in Der Demokrat in an advertisement of the Liebhabertheaterverein: "Rauchen und das Mitnehmen von Hunden is (sic) verboten!"

[2]See Appendix II. Der böse Geist Lumpaci Vagabundus, oder das liederliche Kleeblatt, by Nestroy, was also advertised as Die Wette im Feenreich. Nummer 777, oder wer ist der Glückliche, by Lebrun, was also advertised as Das Haus in der Lotterie. Irrthum in allen Ecken is actually Kotzebue's Die Zerstreuten. Der Jahrmarkt zu Rautenbrunn, oder der Teufel im Bacheloken turns out to be Der Pelzpalatin und der Kachelofen, oder der Jahrmarkt zu Rautenbrunn. It was also advertised as Der Teufel ist da! Schneider Fips, oder das Loch in der Mauer; Schneider Fips, oder die Gefährliche Nachbarschaft; and Der verliebte Schneider are Kotzebue's Die gefährliche Nachbarschaft.

[3]An effort has been made in Appendix II, to correct and clarify the repertory of the Deutsches Liebhabertheaterverein.

[4]August P. Richter, Geschichte der Stadt Davenport und des County Scott nebst Seitenblicken auf das Territorium und den Staat Iowa (Davenport, 1917), p. 619. The society may have been

dent Henry Becker, Secretary Bernhard Nathan, Treasurer John Monath, and Director Jacob Strasser. Among the members of the first organization were Friedrich Weis, Theodor Holm, August Müller, Edward Bremer, August Warnebold, Emil Geisler, Fritz Heimbeck, Fritz Welcher, Matthias Weidemann, Louis Martin, John Münnick, Jeppe, Könnicke, and Scheibel--a representative group of the local German tradesmen, tavern keepers, clerks, musicians, and all drama enthusiasts.[1] There were no women in the initial organization. Within a week after the first group had been formed, and before any plays had been presented, many others who wished to join the society were admitted upon payment of a five dollar membership fee.[2] This money, along with other contributions and voluntary labor, was used in building and decorating a hall on West Second Street for the proposed theatrical performances; the work of preparation was done entirely by the members themselves.[3] The hall was not an elaborate affair; it measured only sixty by twenty feet,[4] and about the only decorative touches were the stars on the curtain which were considered rather "indiscreet."[5] The hall was in the rear of Edward Holzborn's combination taproom (Schankwirthschaft) and photograph gallery, two doors west of Ripley Street on the south side of Second Street.[6] This was known as Holzborn's Hall.[7]

On the first day of December, 1855, the first advertisement of the Deutsches Liebhabertheater appeared in the columns of

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organized in October, as stated in the Davenport Directory for 1856-1857 (Davenport, 1856), p. 111.

[1]Richter, op. cit., pp. 619, 677. [2]Ibid., p. 620.

[3]Ibid. [4]Ibid.

[5]"Der besternte Vorhang ist ein Bischen indiskret." Der Demokrat, December 15, 1855.

[6]Richter, op. cit., p.620. [7]Ibid.

Der Demokrat:

Deutsches Liebhabertheater
Erste Vorstellung, Montag, den 10ten December, 1855
Prolog
gesprochen von Hrn. Henry Becker
Hierauf: Einer muss Heirathen, Lustspiel in 1 Act von A. Wilhelmi
Darauf folgt: Durch!!!
oder
Heirathen im Sturm!
Lustspiel in 1 Act von Rudolph Genee
Nach der Vorstellung findet bis Uhr Tanz-vergnügung Statt.
Eintritt .50[1]

The dancing after the dramatic performance was not merely a gesture of the opening night: this custom was continued throughout the history of the Liebhabertheater with but few exceptions. As the first presentation of the society, the cast of Einer muss Heirathen is worthy of record:[2]

Wilhelm Zorn) ..... Hr. Heinecke
) zwei professoren
Jakob Zorn) ..... Hr. Holm

Die Tante ..... Frau Julius Koch

Die Nichte ..... Frl. Arndt

Strumpffabrikant Haase ..... Hr. Becker

Elise ..... Frl. Arndt

Stürmer ..... Hr. Strasser

Bückeburg ..... Hr. Weidemann

The hall was crowded to capacity for the performance: there was not a square foot of vacant space in the house,[3] and the reception of the play in the crowded hall was not improved by the women in the audience failing to remove their hats.[4] In the criticism of

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[1] Der Demokrat, December 1,1855. [2] Richter, op. cit., p.620.

[3] ". . . . das ganze Publikum, welches keinen Fussbreit leeren Raum im Hause gelassen hatte . . . . ." Der Demokrat, December 15, 1855.

[4] ". . . . die Sitze für die Zuschauer sind den Umständen nach vortrefflich angebracht, was diese indess, nebenbei bemerkt nicht hindern sollte, während der Vorstellung hübsch anständig ihre resp (sic) Behauptungen und Kopsputze abzulegen." Ibid., December 15, 1855.

the performance in Der Demokrat a few days later, it was noted that most of the players had never before appeared on the stage,[1] but this did not deter the enthusiasm of the audience, for the performers were "lobenswerth,"[2] nevertheless. The players worked with good esprit de corps: no one of them made the usual amateur effort to outdo the others.[3]

This first newspaper criticism of the performance was not unlike all the others to follow: the critic was extremely careful to offend no one, for the German community and the players were a well-knit unity, and the editor of Der Demokrat himself was a member of the Liebhabertheaterverein and took part in the plays. As a result, the criticism lacks decisiveness; either the player conducted his part respectably, or was not quite as comical as he might have been, dependent on the situation, or occasionally the personality taking a particular role was considered too young or too old for the part.[4] Throughout the period studied most of the criticism was of this sort, so much of it will be ignored; the editor of Der Demokrat was rarely concerned with the morality of a piece: that was taken for granted by the respectable bourgeois Germans, and any deviation from the rule would not have been contemplated or tolerated.

During the first season of the Liebhabertheaterverein, at least nineteen performances were given, the last on May 20, 1856,

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[1]". . . . wenige der Mitglieder haben Bühnenerfahrung, in der That, die Mehrzahl betrat zum ersten Male jene vorhängniss vollen Bretter 'welche die Welt bedeuten.'" Ibid., December 15, 1855.

[2]"Die Vorstellungen selbst waren lobenswerth, Keiner fielganz aus der Rolle; das gewöhnliche Glanzenrollen der Einzelnen blieb weg, während jeder Mitspielende augenscheinlich bemüht war, sein Theil zu gelungenen Durchführung des Ganzen beizuträgen." Ibid., December 15, 1855.

[3]Ibid.

[4]Ibid.

which consisted of about twenty-seven plays and afterpieces, some of which were repeated.[1] Der Wirrwarr;[2] Die Verwandtschaften, oder Geld macht den Mann;[3] Der Verwundschene Prinz;[4] Die Whigs und Demokratinnen;[5] Mutterliebe, oder Marie-Anne ein Weib aus dem Volke[6] were each given twice. Der Wirrwarr, oder Der Muthwillige by Kotzebue was given as the second presentation of the season by the verein. The hall was again crowded with spectators, but the play, five acts long, was almost too much for the amateur players to sustain successfully throughout.[7] Der Demokrat thought the society would be wise to give only short pieces until they became more skilled on the stage.[8]

> . . . . Das Stück selbst betreffend, so wünschten wir, dass man im anfange die Wahl längerer Sachen möglicht vermeide. Es fällt dem neuling in der darstellenden Kunst zu schwer, seinen charakter gleich durch fünf Akte hindurch festzuhalten und dabei den nöthigen Ausdruck hineinzulegen. Ohne Spannkraft des Darstellers ist aber keine Wirkung auf den Zuschauer denkbar, ja, Gleichgültigkeit desselbe auf die Länge die unausbleibliche Folge.[9]

But Der Wirrwarr was not the only five act play presented by the verein during the first season: Die Verwandschaften;[10] Mutterliebe, oder Marie-Anne ein Weib aus dem Volke[11] were also five-

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[1] See Appendix I.

[2] Der Demokrat, December 15, 1855. Performed December 21, 1855. Ibid., January 19, 1856. Performed January 17, 1856.

[3] Ibid., January 19 and January 28, 1856. Performed January 21 and January 29, 1856.

[4] Ibid., March 31 and April 12, 1856. Performed April 4 and 18, 1856.

[5] Ibid. Performed April 4 and 18, 1856.

[6] Ibid., February 2 and April 29, 1856. Performed February 8 and May 2, 1856.

[7] Ibid., December 29, 1855. [8] Ibid. [9] Ibid.

[10] Ibid., January 19, 1856 and January 28, 1856. Performed January 21 and January 29, 1856.

[11] Ibid., February 2 and April 29, 1856. Performed February 8 and May 2, 1856.

act pieces. In preparation for Die Verwandschaften, first given January 21, 1856, new scenery and costumes had been obtained.[1] The scenery, painted by Scheibel, of which a street perspective was noteworthy, was considered equal to that of any European theatre.[2] So many tickets had been sold for this performance that there was not sufficient hall space for every one; Der Demokrat suggested wisely enough that the tickets sold should not exceed the capacity of the hall.[3] Over three hundred and twenty persons saw this first performance of Der Verwandschaften, paying thirty-five cents each for admission.[4] The season came to a close May 20, 1856, with the second presentation of a comic opera in two acts, with a full orchestra: Der Dorfbarbier, oder die Schinkenkur, by Weidemann, with music by Shenk.[5] This had been first given April 14, and was repeated by popular request.[6] Although the repertory of the first season was quite varied, it was limited to a choice of plays with predominantly male roles,[7] for there were few women in the organization at this time. To remedy the situation, an appeal was issued in Der Demokrat; in contrast to the English-speaking stage, it was considered something of an honor by the Germans for women to appear on the stage with the verein:

> Manche passende Stücke können blöss deshalb nicht zu Aufführung kommen, weil der Regisseur nicht im Stande ist, die Damenrollen zu besetzen . . . . . Sollte nicht wenigstens ein halbes Dutzend Damen sich finden nur eine Sache durch persönliche Thätigkeit zu fördern, die beim Publikum augenscheinlich so grossen Beifall findet? Die jetzt mitwirkenden Damen namentlich werden mit Vergnügen bemerken, wie bereit-

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[1] "Die neuen Dekorationen zu Diesem Stücke, Erzeugnisse das genialen Pinsels unseres Freundes Scheibel, hatten jedem europaischen Theater Ehre gemacht. Die Strassen-Perspektive namentlich war meisterhaft." Ibid., January 26, 1856.

[2] Ibid. [3] Ibid. [4] Ibid.

[5] Ibid., May 17, 1856. This performance was given in Le Claire Hall.

[6] Ibid., April 12, 1856. [7] Ibid., January 26, 1856.

willige ihnen die öffentliche Anerkennung für ihre Bemühungen gezollt wird Sollte dieserhohn nicht mehr Bewerberinnen locken?[1]

The first season of the Deutsches Liebhabertheaterverein had been so well received that with the proceeds of admittance a rather extensive theater-library, as well as much scenery and many costumes had been acquired.[2] And in view of the continued large audience attendance, a new and larger hall than Holzborn's was needed. This need was filled by B. H. Lahrmann who, during 1856, erected a two-story building on the southeast corner of Second and Ripley Streets, with a theater hall on the second floor which was rented by the verein.[3] This was the first hall built in Davenport expressly for theatrical performances. The entrance was on Ripley Street, with the ticket office immediately to the right.[4] A wide comfortable stairway led to the hall proper which was forty by seventy-four and one-half feet in dimension, and sixteen feet high.[5] On the Ripley Street side of the hall there was a balcony extending the entire width of the building with seats for fifty to seventy-five persons: this was used by the orchestra during balls.[6] The hall had a capacity of seven to eight hundred; the seats were arranged in a semi-circle, and were divided into two classes, at fifty and thirty-five cents.[7] There were no pillars in the hall to obstruct the view of the stage.[8] The stage

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[1] Ibid. [2] Ibid., November 12, 1856. [3] Ibid. [4] Ibid.

[5] Ibid. Cf. Davenport Directory of 1856-57 (Davenport, 1856), p. 111, which gives the dimensions of the hall as 40' X 100' and of the stage as 30' X 40'. The price of the seats occasionally varied, of course, with the type of performance; there was usually an extra charge for dancing after the performance. The hall was used by the Turnverein as well as by other societies. When the hall was rented for dances or theatrical performances it "had to be cleared of all gym apparatus . . . . . Some job! The horizontal bar built on a solid oaken platform was so bulky and heavy that it took twelve men to move it." William Reuter, Davenport Turngemeinde, Seventy-fifth Anniversary (Davenport, 1927), p. 7.

[6] Der Demokrat, November 12, 1856. [7] Ibid. [8] Ibid.

had a depth of twenty-six and one-half feet and measured twenty-one feet between the extremities of the wings; it was about thirteen feet in height.[1] The prompter's box was in the shape of a shell.[2] The curtain was painted by Heimbeck and Weis with a scene of a Dream in Arcadia.[3] The dressing rooms were underneath the stage.[4] Gas lighting was used throughout the building.[5]

Lahrmann's Hall was formally opened on October 20, 1856, with a grand concert and ball with the following program:[6]

Part I: Overture aus Sargino, von Paer, Orchestra.
Quartette, "Still ist der Nacht," by Abt. Hrn. Steinberg, Lambach, Miedke, and Schlegel.
"Verloren," Meischner. Hr. Braunlich.
"Klänge aus dem Böhnerwald," by Labitsky. Orchestra.

Part II: "Italiener in Algiers," Rossini. Piano duet by Braunlich and Schlegel.
"Geburtstag Palmen Galopp," Strauss. Orchestra.
Overture aus Tancred, Rossini. Orchestra.
"Ständchen," Schubert. Hr. Holm.
Overture aus Egmont. Piano duet by Braunlich and Schlegel.
Potpourri von "Liebestrank," Donizetti. Violin and piano. Strasser and Schlegel.
Admission .50. After the concert three hours of dancing.

The first dramatic performance in the new hall was given October 27, 1856, with a presentation of Doktor Faust's Hauskäppchen, oder Die Herberge im Walde, posse mit gesang in three acts by Friedrich Hopp, with music by Hebenstreit.[7] During the season 1856-1857 there were some twenty-one performances of the verein, including about twenty-eight pieces of almost as many different titles.[8] Kotzebue's Arme Poet was given twice,[9] and Angely's Von Sieben die

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[1] Ibid. [2] Ibid. [3] Ibid. [4] Ibid. [5] Ibid.

[6] Ibid., October 18, 1856. Richter, op. cit., pp. 621-22.

[7] Der Demokrat, October 25, 1856.

[8] Appendix I.

[9] Der Demokrat, December 13 and 27, 1856; performed December 17 and 31, 1856.

Hässlichste was given three times.[1] Repetitions from the preceding season were Der Verwundschene Prinz,[2] Der Dorfbarbier,[3] and Das Fest der Handwerker.[4] This season marked the first appearance of outside guest stars with the local company: J. Rittig, formerly with the Chicago and Milwaukee theaters, made his first and only appearance in Davenport with the verein on March 16, 1857, taking the role of Garrick in Friedrich's Doktor Robin, oder des Schausspielers schwerste Rolle, and the part of Wilhelm Pfelem in von Plötz's Der Verwundschene Prinz, oder Seelenwandrung eines Schusters.[5] After the close of the regular season at least three more performances were given by the verein during June, 1857, with Frau Mähl, Otto Mähl, and Hr. Fredeking from the St. Louis Varieties Theater, as guest stars.[6] During their engagement the following pieces were given: Ingomar der Sohn der Wildniss;[7] Uriel Acosta;[8] Englisch, oder wie ein Engländer eine Frau sucht;[9] and Schwarzer Peter, oder der weibliche Schnurrbart.[10] Presumably these were given in Lahrmann's Hall, for they were so advertised, but according to Richter, local historian of the German stage, the performances were given in Weidemann's "Lustgarten auf dem

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[1] Ibid., November 11, 1856; November 29, 1856; December 30, 1856. Performed December 1 and 4, 1856; January 1, 1857.

[2] Ibid., March 10, 1857; performed March 16, 1857.

[3] Ibid., April 12, 1857; performed April 20, 1857.

[4] Ibid., April 26, 1857; performed May 4, 1857.

[5] Ibid., March 10, 1857; performed March 16, 1857.

[6] Ibid., May 26, 1857.

[7] Ibid., May 26, 1857; performed June 1, 1857.

[8] Ibid., June 2, 1857; performed June 8, 1857.

[9] Ibid., June 11, 1857; performed June 11, 1857.

[10] Ibid.

Bluff" on Ripley Street.[1] At the close of the Mühl-Fredeking engagement, June 11, 1857, there were no further German plays in Davenport until the fall of the year.

When the theater re-opened October 28, 1857, with Die Schule der Verliebten, oder Die Stufenleiter der Liebe,[2] the patrons were pleased to find that some decorative alterations had been made in the hall. No longer did the audience gaze upon a Dream in Arcadia between the acts, for the curtain had now been repainted and showed a delightful garden scene with a statue of Thalia as the focal point of the design.[3] And the patron saints of German literature looked down on the audience from either side of the proscenium: a bust of Schiller on the right, and a bust of Goethe on the left.[4] Although the regular season came to a close with the twentieth performance May 3, 1858, with Schiller's Die Räuber,[5] two more performances were given May 12[6] and 18[7] for the benefit of Fr. Spitznas and Jacob Strasser respectively. Some twenty-eight plays were performed during the season with few repetitions.[8] One of the most elaborate presentations was that of Wolff's four-act melodrama Preciosa, given November 26, 1857, with the music by von Weber; new costumes were advertised for the performance.[9] The role of Preciosa was taken by Madame Peetz, the only guest star of this season.[10] Other long productions given

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[1] Richter, op. cit., p. 622. This does not seem probable for Weidemann did not purchase property for his garden until May, 1859. Cf. Der Demokrat, May 28, 1859.

[2] Der Demokrat, October 23, 1857. [3] Ibid., October 30, 1857.

[4] Ibid. [5] Ibid., April 22, 1858. [6] Ibid., May 8, 1858.

[7] Ibid., May 14, 1858. [8] See Appendix I.

[9] Der Demokrat, November 18, 1857.

[10] Madame Peetz made her first Davenport appearance November 4, 1857, in Liebe kann alles. Ibid., October 30, 1857. Her

were Der Pariser Tangenichts;[1] Der Vetter;[2] Zurücksetzung;[3] Einfalt vom Lande, oder so sind sie alle;[4] Die Gesellen, oder der Weg zum Verbrechen;[5] Kabale und Liebe;[6] and Junker und Knecht.[7] In the last named production Hr. Spitznas, once of the Baltimore Theater,[8] made his first appearance. He became a permanent resident of Davenport and was one of the most active members of the verein from this date on. Schiller's Kabale und Liebe, given March 1, 1858, was advertised as "das erste classische Stück, welches je in Davenport aufgeführt worden wird."[9]

The season of 1857 to 1858 is especially noteworthy in the history of the German theater in Davenport for two reasons: this season marked the first of the Sunday dramatic performances, boldly advertised as Grosses Sacred Concerts; further, when the regular season in Lahrmann's Hall came to a close in May, the verein continued to give regular performances throughout the summer months in the Tivoli Theater, in Apollo Gardens--an open air dance, beer, and restaurant resort outside of the downtown district on Eighth and Warren Streets. Neither of these innovations was ever looked upon with favor by the non-German speaking element of the population.

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engagement lasted at least through December 26, 1857, when Einfalt vom Lande was given. Ibid., December 23, 1857.

[1] Ibid., November 25, 1857; performed December 2, 1857.

[2] Ibid., December 3, 1857; performed December 7, 1857.

[3] Ibid., December 9, 1857; performed December 14, 1857.

[4] Ibid., December 23, 1857; performed December 26, 1857.

[5] Ibid., February 11, 1858; performed February 18, 1858.

[6] Ibid., February 20, 1858; performed March 1, 1858.

[7] Ibid., January 5, 1858; performed January 13, 1858.

[8] Ibid., January 12, 1858. [9] Ibid., February 25, 1858.

The production of plays on Sunday was motivated, at least in part, by the interest of economy, for the rent of Lahrmann's Hall, normally ten dollars for each performance, was only five dollars on Sunday.[1] The first Grosses Sacred Concert was given in the German Theater April 4, 1858; on this occasion the two act piece Der Reisende Student, oder Das Donnerwetter and Friedrich's one act play Köck und Güste were presented.[2] During the following summer months of 1858 a good many Sunday dramatic performances were given in Apollo Gardens and also masqueraded under the guise of Sacred Concerts. And in the fall, soon after the opening of the 1858-1859 season, the verein announced, November 3, that throughout the winter a dramatic performance would be given every other Sunday with the cooperation of the Männerchor.[3] The plays in the interval were usually given on Monday; this schedule was maintained throughout 1858-59. At first the Gazette looked upon these Sunday performances with mild tolerance: when Der Verschwender was presented January 30, 1859, the Gazette suggested that this was "not exactly an appropriate Sunday night amusement, it is true, but according to the ways and customs of some of our people."[4] But as the year progressed and the Sunday entertainments of the Germans became more and more numerous and increasingly boisterous, the English papers became more pointed in criticism. The Democrat of June 22, 1859, contained two articles on the desecration of the Sabbath by the German balls, games, concerts, and theatrical performances. "There is no question," added the Gazette of June 23, "but there is an evil of this nature which should be remedied." True, this is a "free country," but when different

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[1] Ibid., November 24, 1858. [2] Ibid., March 30, 1858.

[3] Ibid., November 3, 1858. [4] Gazette, January 31, 1859.

national groups of varying social customs live in one community, they must adjust their national prejudices so that all may live amicably. But because of the Germans, Davenport was without a quiet Sunday.

> Every . . . . Sunday afternoon and evening the strains of a band of music can be heard all over the city. Those in the more immediate neighborhood of the place of festivity complain severely of these public concerts on the Sabbath. Strangers are amazed at such proceedings. Citizens at home are ashamed of them . . . . let them (the Germans) so regulate their Sunday amusements as while enjoying themselves in their own way, in no manner to interfere with the comforts and fixed way and opinions of others.[1]

That the Germans alone, however, were not to blame for the desecration of Sunday and the extent of the Sunday throngs at the beer gardens, is indicated by a note in the Democrat of August 2, 1859. On the preceding Sunday there were some fifteen hundred persons, male and female, dancing, "carousing," and drinking beer in Weidemann's Garden. "Cask after cask of beer was tapped and drained--

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[1] Gazette, June 23, 1859.

One of the most popular guides for German immigrants, Bogen's The German in America; or, Advice and Instruction for German Emigrants in the United States of America, preaches throughout the philosophy of moderation as a warning to newcomers to this country: "It is true . . . . that many a German, though desirous of imitating certain American customs, yet habituated from his early life to more indulgent habits of living, is far from willing to adopt this Republican self-denial. He feels himself a stranger still; his former habits and associations are still fresh in his mind . . . . . But well for him, if he soon finds out what truly benefits him, and if he breaks the chains of his prejudices, without caring for the remarks of those who shut their hearts to the nobler purposes of life, and 'whose God is their belly, and whose glory is in their shame.' (Phil. 3:19.)" F. W. Bogen, The German in America; or Advice and Instruction for German Emigrants in the United States of America; also a reader for beginners in the English and German languages (Boston, 1851), p. 83.

Sundays in Davenport before the great influx of the Germans at the end of the forties and the beginning of the fifties, are suggested by the following passage: "Sunday is ushered in by a universal stillness on the evening of Saturday. The theaters are closed; the sound of music and of revel is alike hushed; and the members of the different families assemble and fill up the period of cessation from labour with cheerful and friendly conversation." F. J. Grund, The Americans in Their Moral, Social and Political Relations (London, 1837), I, 71.

the larger portion being drank (sic) by Americans." One-tenth of the entire population of the town at one garden![1] And some four or five gardens were being advertised at this time.[2] The Sunday amusement problem had become a very real one.

But the crowds and the occasional rowdyism at the Gardens were their own undoing: in October, 1859, Stoddard, a drunkard, got into a brawl with two persons at Weidemann's Garden and stabbed both of them; one died a few days later.[3] Stoddard escaped to St. Louis. But now the community was aroused: knifing had become "altogether too common,"[4] and since such altercations usually occurred in the Sunday gatherings they must not continue. Within a few days, the City Marshall ordered all the Gardens, dance halls, saloons, the theater and all places of public amusement to be closed every Sunday.[5] Two Sundays passed with the ordinance in effect, although the Sunday of November 13 was consid-

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[1]The population of Davenport in 1859 is not recorded, but fifteen thousand would be a good estimate. The population of the county in 1859 was 25,861. See Appendix I for the estimated population of the town in 1858 and 1860.

[2]In June 1859 the following gardens and dance-beer-halls in and near Davenport were regularly advertised in the local press:

Apollo Gardens, owned by B. H. Müller and B. H. Lahrmann, on Eighth and Warren Streets: included the Tivoli Theater.

Thalia Gardens, owned by Matthias Weidemann, Ripley Street on the Bluff. A dance hall 50' X 38' was used for theatrical performances.

Flora Gardens, owned by C. Stoll, on West Second Street near Marquette. Concerts and balls were given here every Wednesday and Sunday.

Germania Gardens, owned by J. C. Birkel, on West Second Street. "Sacred Concerts" were given here.

Seven Mile House (also known as the Six Mile House), owned by Hinrich Pieper, on the Dubuque Road. Plays were given here by the Prairie Liebhabertheatergesellschaft.

Peter Wiese Tavern, Hickory Grove Road, Probstei, five miles from Davenport.

[3]Daily Iowa State Democrat, October 25, 1859. Cf. Ibid., October 31, 1859.

[4]Ibid. [5]Ibid., October 5, 1859.

ered to be as riotous as ever. On the fifteenth of the month the Germans petitioned the City Council demanding their civil rights and the repeal of the Sunday closing ordinance.[1] The petition was granted,[2] and in the following years the amusements on Sundays became common to the point of tolerance. Three years later, in 1862, a Canadian traveller through the community looked with astonishment upon the Sunday diversion of the Germans and wrote an interesting account of this activity for his home paper, the Wellington Mercury:[3]

> The population has a preponderating element of the German race, who carry with them, along with their love of lager, sour-krout (sic) and Bolognas, their free and easy habits of Sunday afternoon diversion. At the "Dutch Gardens," as they call one place of amusement, I saw on Sunday afternoon several hundred people swigging lager on benches under the trees whilst listening to the strains of a fine band performing operatic selections. All ages and sexes were there. Six or seven attendant imps of boys ran frantically hither and thither with handfuls of lager mugs. Three sweating bartenders handed liquor over the counter and scraped the dimes into the drawer. Hans and Mynheer, Frau and Fraulen (sic), were all holiday making and taking lager. Towards evening the performance was to wind up for the day with a dance--and then to open again in the evening for an amateur dramatic performance. . . . . Things there presented a very odd aspect to me, who then first beheld the unrestrained amenities of German life.

Many German dramatic performances in Davenport were given in the beer gardens during the summer months. We have already noted the suggestion that these were first given in the summer of 1857, which does not seem probable.[4] The first notice of a garden-theater, if we may so term it, appeared in Der Demokrat of April 30, 1858. This announced that B. H. Müller's Apollo Garden, on Eighth and Warren Streets, would open May 2, 1858: "Auch ist daselbst ein Tivoli Theater erbaut worden, welches im kurze zeit

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[1] Ibid., November 15, 1859. [2] Ibid., November 17, 1859.

[3] Reprinted in the Daily Democrat and News, August 6, 1862, from the Wellington Mercury of July 26, 1862.

[4] See pp. 83-84.

eröffnet wird."[1] The first dramatic performance in the Tivoli Theater was given by the Liebhabertheaterverein May 24, 1858, under the direction of Fr. Spitznas. A prologue was delivered by Spitznas, and the one act piece Nur ein Silbergroschen was presented.[2] The admission charge was low, only fifteen cents for adults and five cents for children.[3] The program began at eight o'clock in the evening: at its close the dancing began.[4] This was the usual charge and program schedule of the garden theaters: no long plays were ever presented, although at times as many as three one act plays would be given during one evening.[5] The repertory of these theaters will be discussed in their chronological arrangement with the regular dramatic season. The Tivoli Theater was not the only garden theater in Davenport. In the following year, May 1859, Herr Matthias Weidemann, who was a member of the theaterverein, established a beer and dance garden on the bluff on Ripley Street, known as Thalia Gardens.[6] A tavern house was constructed here at this time, with a dance hall fifty by thirty-eight feet in dimensions, which was arranged for theatrical performances.[7] But there do not seem to have been any regularly advertised plays here until 1862 when the Thalia Theater, as it was known, opened June 22 with three short one act pieces: Der Häusliche Zwist, Die Talent Probe, and Der Sächsische Dorfschulmeister und der Berliner Nähterin.[8] Another popular place of resort for the theater-loving Germans was the Seven Mile House on the Dubuque Road, managed by Hinrich Pieper, also a regular member of the

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[1] Der Demokrat, April 30, 1858. [2] Ibid., May 21, 1858.
[3] Ibid. [4] Ibid. [5] See Appendix I.
[6] Der Demokrat, May 28, 1859. [7] Ibid.
[8] Ibid., June 21, 1862.

theaterverein.[1] This was opened as early as 1857.[2] A room forty by sixty feet, known as the Prairie Liebhabertheater, was used for dramatic performances during the summer as well as during the winter.[3] The record of the plays given here, however, is very incomplete. The first known performance in the Seven Mile House was given by the members of the Prairie Liebhabertheatergesellschaft on October 23, 1859, with Die Zerstreuten.[4] The gesellschaft was composed of the "young gentlemen and ladies" residing in the neighborhood of the house:[5] it was their intention to give plays every week during the winter of 1859-1860,[6] and this schedule seems to have been maintained. The guests and audience at the Seven Mile House were predominantly from Davenport.[7] A dramatic performance of November 11, 1859, had an audience of one hundred persons.[8] This was an especially popular place of entertainment: it was within easy carriage drive from Davenport through a delightful rolling country; the day could be passed in target and rifle practice, in games and in "bird-shooting," in eating and drinking.[9] A theatrical performance was then enjoyed during the evening, with dancing for several hours afterwards; then, a late evening drive back to Davenport. This was God's plenty!

The dramatic performances in the beer gardens must "have left much to be desired from an artistic point of view,"[10] as Leuch has pointed out concerning similar performances in New York

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[1] This was known variously as the Seven Mile and Six Mile House. Der Demokrat, May 22, 1857. See Appendix I.

[2] Ibid. [3] Ibid. [4] Der Demokrat, October 20, 1859.

[5] Gazette, October 25, 1859. [6] Ibid.

[7] Ibid., November 14, 1859. [8] Ibid.

[9] Der Demokrat, November 3, 1859.

[10] Fritz A. H. Leuchs, The Early German Theater in New York 1840-1872 (New York, 1928), p. 74.

City.

> The arrangement of serving guests with food and drink at movable tables and chairs, often while the curtain was up, caused much noise and confusion that inevitably distracted from the play. Still the average guest, governed as much by his appetite as by his feeling for the aesthetic, was content; for whenever his artistic side seriously asserted itself, he could pay a visit to the real Theater. The scenery, settings, and entire mechanism employed in the beer halls must also have been most unsatisfactory and crude in the extreme.[1]

That the stage flourished in this situation is "eloquent testimoney"[2] of the sincere love which the German immigrants had for the drama.

When the regular season of the verein came to a close May 18, 1858, with Nummber 23, oder die vier Hamburger Dienstpflichtigen and Wie drei Musikanten ihre Zeche bezählen,[3] the company opened its summer season, ten days later, May 24, in the Tivoli Theater, Apollo Gardens, as we have already noted.[4] During the summer months performances were given at least every week, or oftener, in the Tivoli Theater, for sixteen performances are recorded for the period from May 24 to July 28, 1858, which included about eighteen or twenty short pieces.[5] The most pretentious performance of this season was Kotzebue's two act piece u.A.w.g., oder die Einladungskarte.[6] Several of the performances were on Sunday and were usually advertised as Grosses Sacred Concerts.[7] On at least two occasions a play was given with the cooperation of the Turngemeinde: on June 29 and July 28, the evenings were devoted to a display of gymnastic exercises, recitations, musical selec-

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[1] Ibid. [2] Ibid.

[3] Der Demokrat, May 14, 1858.

[4] Der Demokrat, May 21, 1858. [5] See Appendix I.

[6] Der Demokrat, June 16, 1858; performed June 17, 1858.

[7] Performances on June 6, 1858; June 20, 1858; June 27, 1858; July 18, 1858 were on Sunday. See Appendix I.

tions, and the short one act piece Die Blutrache by Friederich.[1] At the close of July, performances were no longer given in Apollo Gardens, for the company returned to Lahrmann's Hall for the last three performances of the summer season, August 9, 31, and September 28, closing with Feldmann's Drei Candidaten.[2]

The season for 1858-59 was scheduled to open October 18, but the date was postponed to the first of November when the three act piece Der verkaufte Schlaf was presented, with music by Hebenstreit, a Capell.[3] Performances were given every week through May 16, 1859, with every other program on Sunday evening.[4] Most noteworthy productions of the season were Preciosa;[5] Der Müller und sein Kind;[6] Der Verschwender;[7] Hans Sachs;[8] Marie-Anne, ein Weib aus dem Volke;[9] and Deborah, die edle Jüdin.[10] Of these Der Verschwender was perhaps the most elaborate production; it was given January 24 and January 30.[11] New costumes, decorations and machinery were advertised for the presentation which was given

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[1] Der Demokrat, June 26, 1858 and July 25, 1858.

[2] See Appendix I. Der Demokrat, September 26, 1858.

[3] Ibid., October 10, 1858.

[4] See Appendix I. Der Demokrat, November 3, 1858: ". . . . während des kommenden Winters all 14 Tage, unter Mitwirkung des Männerchors, eine Sonntags Unterhaltung geben wird."

[5] Ibid., December 14, 1858; performed December 20, 1858.

[6] Ibid., December 22, 1858; performed December 25, 1858.

[7] Ibid., January 18 and 27, 1859; performed January 24 and 30, 1859.

[8] Ibid., February 15, 1859; performed February 21, 1859.

[9] Ibid., March 10, 1859; performed March 14, 1859. See Appendix II under Mutterliebe.

[10] Der Demokrat, March 29, 1859; performed April 4, 1859.

[11] Ibid., January 18 and 27, 1859; performed January 24 and 30, 1859.

with the cooperation of the Männerchor and a woman's chorus, numbering sixteen men and twelve women.[1] The play was simply a drama with a musical accompaniment of solos and chorus singing, but to the Gazette such a performance could well be called an opera.[2] "While our friends of the village of New York,"[3] condescended the Gazette, "are eternally in some muss over their opera doings and only keeping up such entertainments by severest struggles of mind, body and purse, in Davenport without any noise and confusion, an Opera is . . . . being presented."[4] A few days later the Gazette recognized its error in calling this an opera, but it felt that the opera-spirit was there nevertheless.[5] The second performance of Der Verschwender was interrupted by a portion of the scenery becoming ignited by one of the gas lights, but the blaze was put out, and the play continued.[6] Two of the pieces given during the season presented something of an acting innovation to the theatergoers, for in the performances of Der Nachtwächter[7] and Der Vetter aus Bremen[8] all of the parts were taken by children. One new player who became a regular member of the verein, Madame Oberndörfer, made her first appearance on the American stage in Davenport March 28, 1859, in Albini's Kunst und Natur.[9] She was hailed by the Gazette dubiously as "an accomplished lady and doubtless an

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[1] Ibid.

[2] Gazette, January 14, 1859. The first regular German opera given in Davenport was Gounod's Faust, presented in November, 1867, in Metropolitan Hall. Richter, op. cit., p. 622.

[3] Gazette, January 14, 1859. [4] Ibid.

[5] Ibid., January 26, 1859. [6] Der Demokrat, February 1, 1859.

[7] Der Demokrat, December 22 and 28, 1858; performed December 26, 1858, and January 2, 1859.

[8] Der Demokrat, December 9, 1858; performed December 12, 1858.

[9] Gazette, March 26, 1859. Der Demokrat, March 20, 1859.

excellent actress."[1] The latter she proved to be beyond a doubt, for she soon took most of the leading feminine roles. Other new figures on the stage during this season were J. Schwilke, H. Richter, and W. Meyer, guest stars from Dubuque, who appeared in Der Zeitgeist, August 30, 1859.[2] This was some time after the close of the regular season, which came to an end May 16,[3] when the company had left Lahrmann's Hall in favor of the summer theater in Apollo Gardens.[4] For the guest star performances, however, the company had returned to the theater building. Before leaving the season 1858-1859 mention should be made of several minor plays presented by the Turnverein, December 5 and 19, 1858[5] and January 9 and 23, 1859.[6] These were given along with the usual program of gymnastic exercises, songs, and declamatory performances. Before the next season got under way, the first known dramatic performance was given by the Prairie Liebhabertheatergesellschaft in the Seven Mile House, October 23, 1859.[7] These performances continued throughout the winter at weekly intervals.[8]

The first play of the regular Liebhabertheaterverein for the season of 1859-1860 was given October 27, 1859: Der Vicomte von Letorieres.[9] The role of the Vicomte was taken by Madame Oberndörfer.[10] After this opening performance, the theater schedule seems to have been interrupted by the Sunday closing ordinance

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[1] Gazette, March 28, 1859. [2] Der Demokrat, August 27, 1859.

[3] Ibid., May 11, 1859. [4] Ibid., July 9, 1859.

[5] Ibid., December 3 and 15, 1858. See Appendix I.

[6] Der Demokrat, January 7 and 22, 1859. See Appendix I.

[7] Der Demokrat, October 20, 1859.

[8] Gazette, October 25, 1859.

[9] Der Demokrat, October 22, 1859. [10] Ibid.

and the excitement which it provoked, for the next regular performance was not given until November 21.[1] Between these two dates, however, the verein with the cooperation of the other German societies of the town presented an elaborate program, November 10, in honor of the one-hundredth birthday anniversary of Schiller.[2] Although no regular dramatic performance was given at this time, it does not seem out of the way to discuss the program here. Tickets for the event were reasonably priced, for such an extensive program, at seventy-five cents per couple, and fifty cents for a single admission.[3] The evening began with a banquet: this was followed by a musical program, interspersed with orations and declamations, including living tableaux displays when Schiller's "Die Bürgschaft" was delivered:[4] the evening closed with a grand ball.[5] The program was as follows:

Part I: Overture Don Mendoza, Romberg. Orchestra.
Oration, in German, by H. Ramming.
Crowning the bust of Schiller.
Oration, in English, by J. B. Leake.
Declamation of the poem written by special request for the Schiller Society of Philadelphia by Freiligrath of Germany, by H. Lischer.

Part II: Overture Ruins of Athens, Beethoven. Orchestra.
Song "Maiden's Lament," Mrs. Wuppermann.
Declamation "The Battles," C. Beiderbecke.
Declamation, in English, "The Battle," Wm. Hall.
Declamation "The Child Murderess," Mrs. Oberndörfer.
Violin Solo, "La Somnabula," Bellini. Strasser.

Part III: Overture Fiesca. Orchestra.
Piano solo. Mrs. Oberndörfer.
Song, by Mrs. Wuppermann.
Declamation "The Words of Faith," Mr. Nathan.
Declamation "Die Bürgschaft," Schiller, by Spitznas during which six tableaux will be presented by the Turngemeinde.

Part IV: Grand Ball.[6]

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[1] Ibid., November 13, 1859.

[2] Der Demokrat, November 6, 1859. Gazette, November 10, 1859. Gazette, November 7, 1859.

[3] Ibid. [4] Ibid. [5] Ibid. [6] Ibid.

This occasion marked the first known appearance of a living tableaux in Davenport. This type of display by members of the Turngemeinde became increasingly popular as the years passed. This was by all odds the most elaborate program sponsored by the verein before 1863. But the gaiety of this occasion changed to the black of mourning within one month, for when news was received of the death of John Brown in December, the German population was so moved by the tragedy that the theater was draped in black, the flag was flown at half-mast, with black crepe flying above it.[1] To the Germans Brown was a "noble assassin,"[2] but to the Americans of the town he was a blackguard and rowdy who had caused more trouble than any other individual in the history of the United States.[3] But sadness did not long hover over the Germans, for within a few days after Brown's death, the verein gave a gala performance December 5, of Friedrich's Muttersegen, oder Die neue Fanchon, with music by Schäffer.[4] A full orchestra and chorus took part in the performance under the direction of Strasser and Gustav Schlegel, respectively.[5] The Gazette blundered as it had once before in calling this an "operatic piece."[6] Six hundred persons viewed the first presentation, which netted about one hundred and fifty dollars.[7] By popular demand the same program was repeated December 12, 1859.[8] Other noteworthy productions of this season were Narciss;[9] Dorf und Stadt;[10] Jane Eyre, oder die Waise

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[1] Daily Democrat and News, December 3, 1859. John Brown was executed December 2, 1859.

[2] Ibid. [3] Ibid. [4] Der Demokrat, November 24, 1859. [5] Ibid.

[6] Gazette, December 5, 1859. [7] Ibid., December 7, 1859.

[8] Der Demokrat, December 8, 1859.

[9] Ibid., January 19, 1850; performed January 31, 1860.

[10] Ibid., February 3, 1860; performed February 13, 1860. See Appendix II.

aus Lowood;[1] Pfeffer-Rösel;[2] Karl XII;[3] and Preciosa.[4] The latter piece, given May 14, 1860, was the last of the season: it was given with the cooperation of an orchestra composed of the Musical Society and the Union Band, and with a chorus made up of the Concordia and the Männerchor Societies.[5]

The following season, 1860-1861, did not differ markedly from preceding ones. The opening was scheduled for the eighth of October, but was postponed to the fifteenth of the month when Nestroy's four act posse mit gesang Einen Jux will er sich machen was given.[6] Guest stars for the presentation were Mr. and Mrs. Schröder.[7] In at least two programs of the season, on December 10 and 25, children had some part in the performance. They gave the dancing numbers in Der Wahsinnige,[8] and on the Christmas day performance danced in the interval between Der verliebte Schneider and Schleswig-Holsteiner auf Reisen.[9] Several pieces of the season were given in cooperation with the Männerchor: Unter der Erde, oder Arbeit bring Segen;[10] Der böse geist Lumpaci Vagabundus;[11] Heirath vor der Trommel[12] and Kunst und Natur.[13] Other than these,

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[1]Der Demokrat, March 23, 1860; performed March 28, 1860.

[2]Ibid., April 29, 1860; performed May 2, 1860.

[3]Ibid., November 13, 1859; performed November 21, 1859.

[4]Ibid., May 10, 1860; performed May 14, 1860.

[5]Ibid.

[6]Ibid., October 6, 1860.

[7]Gazette, October 15, 1860.

[8]Der Demokrat, December 6, 1860.

[9]Ibid., December 19, 1860.

[10]Ibid., January 5, 1861; performed January 13, 1861.

[11]Ibid., January 23 and February 2, 1861; performed February 1 and 3, 1861.

[12]Ibid., February 27, 1861; performed March 3, 1861.

[13]Gazette, May 27, 1861; performed May 27, 1861.

the most noteworthy performances of the year were Die Reise auf gemeinschäftliche Kosten;[1] Der Lumpensammler von Paris;[2] Der Junker vom Lande;[3] Schloss Greissenstein, oder der Sammetschuh;[4] Die Grille;[5] Der Sonnwenhof, oder der Brandstifter;[6] Jane Eyre, oder der Waise aus Lowood;[7] Der Mann mit der eisernen Maske,[8] and Mathilde.[9] The closing performance of the season, May 27, 1861, Albini's Kunst and Natur was given as a benefit "for the suffering families of the U. S. Volunteers of St. Louis": the program concluded with the singing of "La Marseillaise."[10] No performances seem to have been given during the summer months of 1861: there is no newspaper comment or advertisement of them.

The season for 1861 to 1862 which began October 14, 1861, with Adrienne Lecouvreur,[11] is notable in several respects: for the continued engagement of the gastspielers Frau Albertine Kenkel, Hr. H. Kenkel, Frl. Clara Kenkel, and W. Meyer and Mrs. Meyer; for the first German production of Shakespeare in Davenport; for the many military pieces presented; for the marked interest which the English-speaking population of the town took in the produc-

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[1] Der Demokrat, October 18, 1860; performed October 24, 1860.

[2] Ibid., December 19, 1860; performed December 26, 1860.

[3] Ibid., December 27, 1860; performed January 1, 1861.

[4] Ibid., January 16, 1861; performed January 20, 1861.

[5] Ibid., March 10, 1861; performed March 17, 1861.

[6] Ibid., April 10, 1861; performed April 14, 1861.

[7] Ibid., April 4, 1861; performed April 17, 1861.

[8] Ibid., May 1, 1861; performed May 5, 1861.

[9] Ibid., May 8, 1861; performed May 12, 1861.

[10] Gazette, May 27, 1861; performed May 27, 1861.

[11] Der Demokrat, October 10, 1861.

tions, and for the length of the season which did not close until June 2, 1862.[1] The engagement of the Kenkels and Meyers throughout the season was a notable achievement on the part of the verein, for Madame Kenkel was known as one of America's best German actresses: she had played on the German stage in New York, Cincinnati, St. Louis, Chicago, and Milwaukee before her Davenport engagement, and she had a notable European reputation.[2] The criticism of her performances in Davenport is summed up by one of the phrases used: her acting was "true poetry."[3] Other gastspielers were engaged toward the end of the season, on May 26, when it was announced that Mrs. Kenkel would be assisted in Elmar's Goldteufel in Amerika by several "renowned performers" from Chicago;[4] their names are not known. The political situation of the country of these days was reflected in the repertory of the season, for several military pieces were presented: Die Weibliche Schildwache;[5] Marie, die Tochter des Regiments;[6] Rataplan der kleine Tambour;[7] Mariette und Jeanetton, oder die Markedenterin der Republik;[8] and Der Oberst von 18 Jahren.[9] A benefit for wounded soldiers was

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[1] Ibid., May 29, 1862.

[2] Der Demokrat, October 13, 1861. Gazette, October 28, 1861.

[3] Der Demokrat, October 16, 1861.

[4] Daily Democrat and News, May 23 and 26, 1862.

[5] Der Demokrat, October 23, 1861, and May 29, 1862; performed October 28, 1861, and June 2, 1862.

[6] Ibid., October 30, 1861; performed November 4, 1861.

[7] Ibid., December 4, 1861; performed December 9, 1861.

[8] Ibid., December 18, 1861, and December 31, 1861; performed December 23, 1861, and January 1, 1862.

[9] Ibid., May 29, 1862; performed June 2, 1862.

given April 23 with Nichte und Tante and Köck and Güste.[1] The first German version of Shakespeare in Davenport was given February 3, 1862: Schlegel's translation of Romeo and Juliet.[2] Other notable performances of the season were Deborah,[3] Preuss' version of Victor Hugo's Lucretia Borgia;[4] Die Teufels-Mühle am Wienerberg;[5] Schiller's Wilhelm Tell;[6] and Der Weltumsegler wider Willen.[7] The last named piece, given April 13, was considered to be "one of the most beautiful and interesting plays ever produced before a Davenport audience";[8] the play included thirty-three songs, a dozen dances, various tableaux,[9] and closed with a "grosse Illumination mit benzaliger Beleuchtung."[10]

Although the American papers of the city had often mentioned the German theater before this season, not until this season did they take a really live interest in the German stage and actually seek to promote it by urging those who did not speak German to visit the performances. The Kenkels were highly praised by the Gazette, for their acting was of such a character that even those who did not understand German would be well pleased

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[1] Ibid., April 23, 1862.

[2] Ibid., January 29, 1862. "... Diese ist das erste Mal, dass ein Shakspeare'sches Stück auf unserer Bühne zu Aufführung kommt und wir können die Versicherung ein genussreicher Abend sein wird." Ibid., February 2, 1862.

[3] Ibid., January 3, 1862; performed January 5, 1862.

[4] Ibid., February 6, 1862; performed February 10, 1862.

[5] Ibid., February 26, 1862, and March 5, 1862; performed March 3 and 10, 1862.

[6] Ibid., March 11, 1862; performed March 17, 1862.

[7] Ibid., April 2, 1862; performed April 13, 1862.

[8] Daily Democrat and News, April 7, 1862. [9] Ibid.

[10] Der Demokrat, April 2, 1862; performed April 13, 1862.

with the performances.[1] The Democrat, too, spoke with high regard for the theater. "If any of our citizens wish to make a cheap trip to Germany, they cannot do better than visit . . . . these weekly performances, for, although in some of its features, this institution has been somewhat Americanized, still the prevailing characteristics are German, and from a little aid from the imagination one can easily fancy himself in Dutschland (sic) . . . . when we consider that they (the actors) are not professional actors and only engage in the enterprise as a sort of pastime for leisure hours, their excellence is the more surprising."[2] The German theater, by this time, had become "the place of popular amusement in Davenport,"[3] for the Americans as well as for the Germans. The season of 1861-62 came to a close June 2, with a benefit for Clara Kenkel, with Der Oberst von 18 Jahren and Der Weibliche Schildwache.[4] But the performances continued with almost no break throughout the year.

The Thalia Gardens Theater opened on the twenty-second of June, 1862, with the Kenkels still with the company, with three short one act pieces: Der Häusliche Zwist, Die Talent Probe, and Der sächsische Dorfschulmeister und der Berlin Nähterin.[5] Performances were given weekly at Thalia Gardens during the summer, and did not end until October 12, 1862.[6] Most of the pieces given were short, of course, except for Der Traum eines armen Schusters;[7]

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[1] Gazette, October 28, 1861.

[2] Daily Democrat and News, November 13, 1861.

[3] Ibid., April 2, 1862. Cf. ibid., January 21, 1862.

[4] Der Demokrat, May 29, 1862. [5] Ibid., June 21, 1862.

[6] See Appendix I. Der Demokrat, October 11, 1862.

[7] Ibid., August 2, 1862; performed August 3, 1862.

Der reisende Student;[1] Der verliebte Jäger,[2] and a few others. When the next regular season opened, performances were given in a new theater building erected on the corner of Third and Scott Streets.

As early as 1859 plans were under way for the erection of a new theater, not to be owned by one man, as was Lahrmann's Hall, but to be owned and operated by the Liebhabertheaterverein and the other German societies of the community; the contemplated building was to contain not only a theater, but also a reading room, clubrooms, a turner hall, saloon and billiard room at an estimated cost of thirty thousand dollars.[3] But not until the summer of 1862 was this dream realized when construction was begun on such a building on the southwest corner of Third and Scott Streets.[4] By the fifth of November, 1862, most of the construction work was completed and on that date the "Richtfest" was held and the following amusing program given:[5]

Ausserordentliche Vorstellung
'Das Fest der Handwerker'
oder
Das Haus ist gerichtet.
Grosses lokal-historisches Schauspiel in 3 Abtheilungen von V.Olk.
1. Abth: Bekränzung des Hauses.
2. Abth: Festrede von John Jungblut.
3. Abth: Der grosse Bier-Brod-und Käse Krieg bei Mondschein-Beleuchtung.
Musik unter der Leitung von J. Strasser.
Chor: Das ganze deutsche Publikum.
Anfang: Präcise 5 Uhr Nachmittags. Eintritt fur alle Plätze frei.

The building was formally opened to the public December 1, 1862,

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[1] Ibid., August 9, 1862; performed August 10, 1862.

[2] Ibid., August 16 and 19, 1862; performed August 17 and 20, 1862.

[3] Davenport Democrat and Leader, October 22, 1905. On February 16, 1859, a meeting of German citizens appointed Dr. Olshausen, Theodore Guelich, Henry Lischer, Nicholas Kuhnen, and Dr. Schlegel to consider plans for construction of a new German House.

[4] Richter, op. cit., p. 626. [5] Ibid.

with a grand banquet and ball; several hundred persons were present, many of them Americans.[1] The theater hall measured seventy-five by one hundred feet; it was heated with large stoves and lighted with gas.[2] The better seats in the house were wooden benches with backs, each seating six persons.[3] The benches were fastened on boards, so that they could be readily carried out to clear the room for dancing.[4] The cheaper seats were wooden chairs.[5] The opening program in the new theater was given December 8, 1862; after a long prologue spoken by Frl. Doris Plambeck, Charlotte Birch-Pfeiffer's Dorf und Stadt was presented, with Madame Oberndörfer taking the leading role.[6] At this point our study rightly ends, for now the season of 1862-1863 was under way. However, a few concluding remarks on the later history of the verein will be appropriate.

Our study of the German theater in Davenport has been limited to its beginnings, for the German stage flourished in Davenport until 1910,[7] after more than fifty years of brilliant activity which possibly reached its height in the decade of 1865-1875.[8] The verein maintained its amateur standing until 1872 when

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[1] Der Demokrat, November 19, 1862. Gazette, December 2, 1862.

[2] Information from my mother and Otto Hill, of Davenport. Personal interviews.

[3] Ibid. [4] Ibid. [5] Ibid.

[6] Der Demokrat, December 4, 1862. See Richter, op. cit., pp. 627-28 for the prologue spoken by Frl. Plambeck.

[7] Davenport Democrat and Leader, July 11, 1920. Cf. Richter, op. cit. "In 1909 there were still German theaters in New York, Philadelphia, Baltimore, Buffalo, Cincinnati, Cleveland, Indianapolis, Detroit, Chicago, St. Louis, Milwaukee, Dubuque, Lacrosse, St. Paul, New Orleans, Denver, San Francisco and Davenport." Rudolph Cronau, Drei Jahrhunderte Deutschen Lebens in Amerika (Berlin, 1909), p. 521.

[8] "Das Deutsche Theater in Davenport, seine Anfänge, seine

the new theater was sold to the Turner Society; the Liebhaber-theaterverein then disbanded and the local German stage became professional with John Hill as director.[1] In 1886 a new Turner Hall and Grand Opera House was built on the site of the former building on Third and Scott Streets; the German theater continued here until 1910 when it closed permanently,[2] with only occasional revivals since that date.

The contributions of the German stage to the early days of the Davenport theater were notable. The Deutsches Liebhaber-theaterverein was always above moral reproach; it was a readily accepted social institution. The players, except for occasional guest stars, were from the common occupational ranks of life: this wove an inseparable tie of unity between the German community and the German stage. Although in the beginning, the non-German element of the population paid little heed to the German dramas, in later years, when the English-speaking stage was absent from Davenport, the entire population looked to the German theater as the place of popular resort. The Germans were the first in Davenport to give theatrical performances on Sunday; the first who considered women on the stage respectable people in an honored position; the first to build a regular theater in Davenport, and the first to support a theater year in and year out during the winter and summer months. And although now, as we look back upon the repertory, we may note a vast majority of extremely mediocre pieces, these were the same plays being given time and time again on the contemporary German stage of New York,[3] St. Louis[4] and

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Blüthezeit, seine Existenzkämpfe und--Ende?" Iowa Reform, twenty-fifth anniversary number, July 12, 1909.

[1]See Note 8, supra. [2]Ibid.

[3]Leuchs, op. cit. See also James L. Ford, "The German

Milwaukee.[1] In the cultural growth of Davenport, the German theater, from 1855 to 1910, provided a unity of intellectual interest almost unparalleled by any other social phenomena.

Stage in America," Munsey's Magazine, XX (November, 1898), pp. 232-45.

[4]Alfred H. Nolle, "The German Drama on the St. Louis Stage," Americana Germanica, No. 32 (University of Pennsylvania, 1917).

[1]Lulu Bredlow, "A History of the German Theater of Milwaukee from 1850-1935" (unpublished M.A. dissertation, Northwestern University, August, 1936).

CHAPTER V

MUSICAL ORGANIZATIONS, TRAVELLING TROUPES, CONCERTS, PANORAMAS AND MISCELLANEOUS ENTERTAINMENT

Other than the theater, circuses, showboats and lectures, there were a great many forms of public entertainment in Davenport before the Civil War which quite belie the usual conception of the drabness of life in a mid-western community of this period. Many of these entertainments are indicative of a population advanced intellectually and culturally in the appreciation of the fine arts, while others, of course, were supported by the common people. Vocal and instrumental concerts by local organizations and personalities, as well as by travelling artists and troupes of performers, were a predominant form of entertainment and were often of very high quality: these were so numerous that only the most significant can be touched on in this study. Entertainments of similar high order were the various readings and declamations from Shakespeare "and the poets," often given in costume and occasionally taking the form of dramatic sketches. A form of entertainment unique to the period was the panorama: the subjects of these displays ranged widely, from one depicting the world from the Arctic to the Antarctic, to others illustrating Milton's "Paradise Lost" and the languages of the world. For more popular attractions there were magical performances, bell-ringers who used even oyster shells in their performances, and miscellaneous displays of strong men, sword play, human monstrosities, pyrotechnics, Chinese jugglers, Indians, interspersed with impromptu serenades

by the young men of the town: this variety and extent of entertainment, as we shall see, could not be found today in a town of comparable size, or larger, if the radio and movie are excepted. Life was far from being a drab routine struggle with the elements of community settlement. In fact, after an unusually brilliant season of amusements during the winter of 1858-1859, the editor of the Gazette was happy to report that for the week following April 12, 1859, no public amusements were scheduled:

> . . . . and nobody seems to care. In fact the winter just past has been distinguished for the number of concerts, festivals etc., and considering the dull times, it may be said we have had a lively time. Indeed, the community is about surfeited with public entertainments, and a resting time is welcome.[1]

But the beginnings of public entertainment, twenty years earlier, were simple, indeed, and not unlike those of many other frontier settlements.

Before 1840, when the population of the town did not exceed three hundred persons,[2] public entertainment usually took the form of community social activity. Although the Lyceum and the circus had made their appearance by this time,[3] in the main the people turned to the more popular pastimes of log-rolling,[4] sleigh-riding,[5] spell-downs,[6] corn-huskings,[7] house-raisings,[8] quilting,[9] wolf-hunts[10] and horse-racing which was held at the upper end of the town, and which everyone "from the carpenter on

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[1] Gazette, April 12, 1859. [2] See Appendix I.

[3] See Chapters I and II.

[4] Harry E. Downer, History of Davenport and Scott County, Iowa (Chicago, 1910), I, 414.

[5] Ibid., p. 160 [6] Downer, op. cit., p. 412.

[7] Ibid., p. 414. [8] Ibid. [9] Ibid.

[10] Iowa Sun, December 25, 1839. See p. 8, note 6.

the roof, to the merchant behind the counter, left to witness."[1] Steamboat arrivals and departures almost took the form of public entertainment, for "everybody went down to see"[2] them. Balls and community dancing were popular: when the first pioneer ball was held at the home of Antoine Le Claire, January 8, 1836,[3] the frontiersmen gathered for the occasion "wore the coarsest species of 'stogy boots' and made . . . . a most infernal clatter,"[4] while they danced to the music "furnished by fiddles,"[5] possibly only two, for when the Davenport Hotel was opened in the same year with a "Grand Ball," the music was furnished by only one violin.[6] Crude as these "grand balls" may now appear, the social courtesies of more settled communities were not overlooked, for "occasionally formal notes of invitation were issued."[7] One, dated January 30, 1837, has been found among the extant papers of Antoine Le Claire: "Mr. Antoine Le Claire and family are respectfully requested to attend a Ball at Mr. E. Powars in Davenport on Monday Eve'g, 6th of February."[8]

But from a single violin at a grand ball, musical interest in Davenport was to grow and expand in the following years, so that by 1862 an entire concert could be given with all of the

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[1]Franc B. Wilkie, Davenport Past and Present (Davenport, 1858), p. 37.

[2]Ibid. [3]Ibid. [4]Ibid., p. 38. [5]Ibid., p. 37.

[6]August P. Richter, Geschichte der Stadt Davenport und des County Scott nebst Seitenblicken auf das Territorium und den Staat Iowa (Davenport, 1917), p. 155.
By 1839 there were other musical instruments in town than "fiddles"; the music in St. Anthony's church, dedicated May 23, 1839, was furnished by a flute, clarinet, cello, and violin. Rev. J. F. Kempker, "Very Reverend J. A. M. Pelamourgues, V.G.," Annals of Iowa, VI (June, 1903), 115, 121.

[7]Mary M. Kinnavey, "Antoine Le Claire and the Beginnings of Davenport" (unpublished M.A. dissertation, University of Iowa, 1918), p. 40.

[8]Ibid.

words and music composed by members of the community.[1] Throughout the pre-Civil War period, there was a live, active interest in music and many local musical societies, German and American, were organized; probably not all of them are known, and a few are known only by casual reference. The first local musical organization of which there is record was the Davenport Band, which was in existence at least by the end of 1841.[2] The Gazette noted proudly that "there are few towns of our size that can boast a full band of music."[3] The history of the Davenport Band for the next few years is not clear: an effort may have been made to have the community support the organization, for in 1844 Antoine Le Claire submitted a bill for musical instruments to the Council: the bill was rejected.[4] By 1848 the first organization seems to have disbanded, for in that year the citizens were urged to furnish "pecuniary aid"[5] to a new organization, the Davenport Brass Band which was formed July 13, 1848 under the direction of John Pope, Leader.[6] Concerts were given by this group at intervals the next several years.[7] By 1855 John Pope had been replaced by C. Brenner as leader,[8] and in the following year A. W. Read took his place.[9] By the end of 1856 this group either disbanded, or

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[1] Democrat and News, March 19, 1862. "Davenport composers and poets are budding out rapidly."

[2] Gazette, January 6, 1842. "The Davenport Band of Music . . . . gave us a serenade a few nights since." Presumably, the band was in existence at the end of 1841. Two years later, D. Edward Sheldon opened a "School of Music." Gazette, December 7, 1843; December 14, 1843.

[3] Ibid., January 6, 1842.

[4] Council Proceedings, 1839-1850, p.111, entry for March 30, 1844.

[5] Gazette, June 29, 1848.

[6] Ibid., July 13, 1848.

[7] See Appendix I.

[8] Gazette, January 19, 1855.

[9] Ibid., May 21, 1856.

was reorganized into the German Union Band under the direction of Jacob Strasser[1]--a name that figured dominantly in the musical history of Davenport for the next fifty years.[2] The first public concert by this organization was given October 20, 1856, with the following program:[3]

> Overture to Sargino, von Paer. Orchestra.
> Quartette, "Still ist die Nacht," by Abt.
> Hrn. Steinberg, Lambach, Miedke and Schlegel.
> "Verloren," by Meischner. Hr. Braunlich.
> "Klänge aus dem Böhnerwald," by Labitzky. Orchestra.
> "Italiener in Algiers," Rossini. Orchestra.
> "Standchen," Schubert. Hr. Holm.
> Overture to Egmont, piano duet by Braunlich and Schlegel.
> Admission .50. After the concert, three hours of dancing.

The concert was well attended by German and American citizens.[4] From this date on, regular programs were given by the Union Band throughout the years.[5] In 1859 a possible offshoot of the Band was developed in the Orchestral Society which was also directed by Strasser:[6] its organization and history are unknown except by casual reference. The name suggests a more legitimate orchestral make-up than the band, and possibly Americans, rather than Germans, made up its personnel.

Choral organizations were far more numerous in the town than instrumental groups. As early as April 4, 1844, a Singing

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[1]Gazette, October 18, 1856; Der Demokrat, October 18, 1856.

[2]Democrat and Leader, October 22, 1905.

[3]Der Demokrat, October 18, 1856.

[4]Daily Iowa State Democrat, October 22, 1856. "The attendance, both of American and German citizens, was highly respectable."

[5]For the known concerts and programs of this and the other musical organizations to be discussed, the reader is referred to Appendix I.

[6]Gazette, October 27, 1859. Another band in existence in 1859 was Storm's Military Band of fourteen instruments. Ibid., September 17, 1859.

Society was active:[1] it met every Tuesday evening at the Baptist Church,[2] but its inception and programs are not known. A few years later, during the winter of 1847-1848, the Deutsches Liedertafel was organized, with M. J. Rohlfs as leader:[3] a year later this became popularly known as the Deutsches Männerchor,[4] although it was not so formally denominated for some years. In May, 1851, the members of the Liedertafel met with other amateurs interested in singing to discuss a possible comprehensive organization.[5] In the following month, June, this meeting resulted in the formal organization of the Männerchor with twenty-eight active members.[6] The Männerchor met every Tuesday and Friday nights for rehearsals[7] and gave many concerts during the years. The technical excellence of the group is indicated by the fact that in 1857 the Männerchor took second prize in a four-day Musical Festival at Chicago;[8] the first prize went to the Milwaukee Männerchor.[9] Other German singing societies were the Sängerbundt, the Graetle-Verein, and the Damen Gesang-Verein. The first two were in existence by 1856[10] and the Gesang-Verein by 1857.[11] The inter-relations of these German organizations are not clear: occasionally programs were given by all of them ensemble, with the cooperation of the Union

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[1] Gazette, April 4, 1844. [2] Ibid.

[3] Richter, op. cit., p. 365. [4] Ibid.

[5] Ibid. [6] Ibid.

[7] Davenport Directory for 1856-57 (Davenport, 1856), n.p. In 1856 there were fifty-six members in the Männerchor.

[8] Gazette, June 23, 1857. [9] Ibid.

[10] Davenport Directory for 1856-1857 (Davenport, 1856), n.p. The Graetle-Verein was actually a Swiss Glee Club, of German-speaking people. In 1856 it had sixteen members. The Sänger-Bundt numbered thirty members in 1856.

[11] The Damen Gesang-Verein is first mentioned in Der Demokrat, March 24, 1857.

Band.[1] And, of course, at times, one or several of the groups cooperated with the Deutsches Liebhabertheaterverein in the production of German plays.[2] In 1858 all of the German societies acted as hosts for the Northwestern Sängerbundt Festival which was held in Davenport on June 30, July 1 and 2, 1858, by all the German singing societies from all the northwestern states.[3] The most important public concert of this occasion, under the direction of Hans Ballakta, conductor of the Milwaukee opera, is worthy of record here:[4]

Part I: Overture, Oberon, von Weber. Orchestra.
"Im Wald," Mangold. Entire chorus.
"Non Credeo," Sonanbula, Bellini. By Mrs. Young, with orchestral accompaniment.
Trio, Opus II, Beethoven. Violin, violoncello, piano.
"Die Freude," Greger. Entire chorus.

Part II: Overture, Hugenotten, by Meyerbeer. Orchestra.
"Costa Diva," Norma, Bellini. Mrs. Young and the orchestra.
"Frülingslied," C. Kreutzer. Entire chorus.
"Adelaide," Beethoven. Mrs. Wuppermann and the piano.
"Die Eintracht (Concordia)," Mozart. Entire chorus and orchestra.
Admission $1.00.

Although the German singing societies far outnumbered the others in the town, there were several American choral groups as well. The first, of 1844,[5] was apparently made up of Americans. And in later years there were the Philharmonic Society, the Concordia Society,[6] and the Continental Choir.[7] Of these, the Phil-

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[1] See Appendix I, especially entries for March 30, 1857, and March 15, 1858.

[2] See Chapter IV, pp. 94, 98.

[3] Gazette, June 26, 1858. [4] Ibid. [5] Ibid., April 4, 1844.

[6] The first concert of the Concordia Society was given January 22, 1861. Gazette, January 17, 1861.

[7] The Continental Choir was first mentioned in an advertisement in the Gazette of January 1, 1859: "Ye Old Folks' Con-

harmonic Society is the most significant: from its organization in August, 1856,[1] throughout the following years it was the pre-eminent musical organization in Davenport. Membership was limited to those of advanced knowledge in music, and restricted by the votes of the regular members.[2] Its first meeting for vocal practice was held August 12, 1856.[3] During the first winter season the society gave six public concerts:[4] in the next season five or six concerts were given,[5] including a performance of Handel's "Messiah" with a chorus of fifty persons and an orchestra of twenty members:[6] the chief soloists, guest stars, were Mr. and Mrs. Mozart, late of Boston.[7] The "Messiah" was again presented the following season, December 29, 1858, with Mrs. E. G. Bostwick of Chicago as the principal soloist.[8] Several concerts were given by the society in cooperation with the Deutsches Männerchor and the Union Band.[9] The program of January 24, 1860, is typical of the many presented:[10]

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cert, Ye Continental Choir will sing ye Musick of Olden Tyme and dresse in ye olden style at ye Metropolitan Halle, January 7, 1859." It was composed of sixteen men and women. Presumably this was the first concert of the choir, for its "second concert" was given January 27, 1859. Gazette, January 27, 1859.

[1]The Philharmonic Society was organized August 5, 1856. Wilkie, op. cit., p. 305.

[2]Gazette, August 12, 1856. [3]Wilkie, op. cit., p. 305.

[4]Ibid. See Appendix I. [5]Ibid.

[6]The Messiah was given twice in the 1857-1858 season, April 8 and 9. Gazette, March 31, 1858, and March 9, 1858.

[7]Ibid., March 31, 1858. [8]Ibid., December 23, 1858.

[9]See Appendix I, especially the entries for January 24, 1860, and June 11, 1860.

[10]Gazette, January 18, 1860.

Part I: Overture "Cosi Fan Tutti," Mozart. Orchestra.
Chorus "Come, Come with Me," from Masanillo, by Auber. Philharmonic Society.
Violin solo, Strasser.
Chorus, "In the Forest," F. Becker. Männerchor.
Variations on Norma, by Francis Hunter. Mrs. Oberndörfer.
Overture, Italiener in Algiers, Rossini. Orchestra.

Part II: Overture Figaro's Wedding, Mozart. Orchestra.
Duet and chorus, "All by the Shady Greenwood Tree," Rossini. Philharmonic Society.
Trio, two violins and piano. Strasser, Wallace, and Schlegel.
Overture, Clemenza di Tito, Mozart. Orchestra.
Chorus, "The Stars," Kucken. Männerchor.
Overture, Calif of Bagdad, Boieldten. Orchestra.
Admission .30; family ticket for four $1.00.

The restricted membership of the Philharmonic Society resulted in concerts of high calibre and excellent performances, but its restrictions also aroused antagonism among those refused membership, and led it to be called at one time a "contemptible . . . . aristocratic musical faction."[1] In an effort to remove the stigma of the clique element in musical circles, Asa Hull, local music store proprietor, sponsored two gift concerts December 23, 1857,[2] and January 27, 1858.[3] The first was an out and out failure: the singing was considered slovenly and out of tune with the instruments.[4] Asa Hull then appealed to the public for greater support in his next concert in an effort to abolish musical cliques.[5] The controversy between Asa Hull and the local organizations raged for some time in the local press,[6] and in the end the organizations triumphed. Hull's efforts to "popularize" musical concerts, as

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[1] Gazette, December 28, 1857. Communication from Asa Hull.

[2] Ibid., December 11, 1857. [3] Ibid., January 29, 1858.

[4] Ibid., December 25, 1857.

[5] Gazette, December 28, 1857. Communication from Asa Hull.

[6] See especially Ibid., December 25, 1857; December 28, 1857; December 29, 1857; January 29, 1858.

it were, in the face of organized semi-professional opposition with set programs was not without some effect, however, for by 1859 there were two organizations in existence--the Excelsior Warblers and the Star Light Serenaders, which were composed, informally, of young men of the town who went about giving serenades as the fancy moved them.[1] The Gazette urged these groups to give a regular admission-charge entertainment,[2] but apparently this was never done. These groups may have been in existence as early as 1852 when a correspondent to the Gazette called the attention of the community to a "few young men who are giving nocturnal serenades, some of them of a character most reprehensible."[3] Other than the singing societies of adults and young men, there were also a good many choral performances by the children of the town, which were known as Juvenile Concerts. One of the earliest of these was given February 27, 1849, by Mrs. Cooke's Juvenile Singing Class:[4] "The large number in attendance attested the interest manifested by the citizens in this important branch of education."[5] One of the most elaborate children's concerts was given September 10, 1851: it was advertised as a Miscellaneous Oratorio, or Representations of a Day in Arcadia.[6] One hundred children took part in the performance "in the character of Shepherds and Shepherdesses in full costume."[7] This was under the direction of G.H. King.[8] The Juvenile Concert form had a continued popularity.[9]

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[1] Ibid., September 10, 1859. [2] Ibid.

[3] Ibid., May 27, 1852.

[4] Ibid., February 22, 1849. Cf. ibid., October 5, 1848.

[5] Ibid., March 1, 1849. [6] Ibid., September 4, 1841.

[7] Ibid. [8] Ibid.

[9] See Appendix I, especially the entries for February 27, 1849; April 4, 1849; July 23, 1851; August 7, 1851; September 10,

We have limited ourselves thus far to a survey of the local musical organizations, vocal and instrumental, in Davenport which before 1863 numbered some fifteen known groups: the first band, the second band organization, and the third, Strasser's Union Band; the Orchestral Society; the Singing Society, the Liedertafel; the Damen Gesang-Verein; the Männerchor; the Sängerbundt; the Graetle-Verein; the Philharmonic Society; the Concordia Society; the Continental Choir; the Excelsior Warblers and the Star Light Serenaders; and we have noted some of the many incidental local programs, such as those of Asa Hull and the various Juvenile Concerts. There were, of course, many other concerts given by local persons and local church organizations, but these in the main are too numerous and comparatively unimportant to discuss here. One of the most contributive inspirations to the local musical organizations was the appearance of artists in the town of national and international repute.

In March of 1851 a surprising item was printed in the Gazette:

> Jenny Lind:--The divine Jenny gave the first of a series of Concerts on Tuesday evening of last week. The first ticket sold for $150. The second brought $111.50. The aggregate of the premiums was $3000, the established price being $5.00. The first night the seats were not all taken, but at the second and third concerts, they were all occupied.[1]

Could this have been in Davenport? Even Rock Island, across the river, was jolted, and the Rock Island Advertiser wondered how such a concert could be held in Davenport without its knowledge.[2] The Gazette announced its error some days later by stating the concerts noted had been given in St. Louis.[3] But if Jenny Lind

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1851; April 7, 1856; March 22, 1859; March 25, 1862; June 3, 1862; July 11, 1862, and others.

[1] Gazette, March 27, 1851. [2] Ibid., April 17, 1851.

[3] Ibid.

did not appear in Davenport before the Civil War, persons of comparable rank in the musical world did appear, especially noteworthy being Adele and Jacob E. Hosmer, Teresa Parodi, Amalia Patti Strakosch, Maurice Strakosch, Ole Bull, Mr. Hayden, Isidora Clark, Henri Vieuxtemps, and Robert Heller, as well as other less eminent figures.

Among the composers of popular contemporary music who gave concerts in Davenport were J. E. Hosmer and Mr. Dempster. Jacob E. Hosmer and Adele Hosmer gave at least three concerts on January 10, 1855,[1] and on February 12[2] and 18,[3] 1856. He was a composer of popular music of the day, such as the "Yankee Maid," "Farewell My Sweet Mother," and the "Deaf and Dumb Girl's Dream."[4] The last two concerts were given with the assistance of the "great Basso," Lucius H. Flagg. Another popular composer of the day to visit Davenport was Mr. Dempster "celebrated in England and America as the best modern composer of ballad music";[5] he was the writer of such pieces as "The May Queen," "Lament of the Irish Emigrant," "The Blind Boy."[6] His program of October 22, 1855,[7] is typical of many of the lighter concerts of the day:

"The Indian's Complaint"
"Some Things Love Me"
"John Andersen, My Joe"
"Lament of the Irish Emigrant"
"Duncan Gray. The Barring of the Door"
"The Blind Boy"
"I'm Alone, All Alone"

And a song in three parts "The May Queen," poetry by A. Tennyson, Music by Dempster. Part I: Eve of May. Part II: New Year's Eve. Part III: Return of Spring. "This song represents the gradual decay of a young and beautiful girl, from the bloom of health to a premature grave. The whole accompanied on the piano."

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[1] Ibid., January 9, 1855. [2] Ibid., February 9, 1856.

[3] Ibid., February 14, 1856. [4] Ibid., January 9, 1855.

[5] Ibid., October 22, 1855. Cf. Calkins, op. cit., p. 243.

[6] Ibid., October 17, 1855. [7] Ibid.

Dempster's program was not well attended, because of unpleasant weather, but the Gazette also pointed out that concerts of this sort were still not generally popular in Davenport.[1]

> Ethiopia, as yet, distances any other competition for our favor, and the feats of the clown, and the tricks of the magician, draw dollars from delighted spectators who would not give a dime for a more refined species of entertainment. We do not say this in any spirit of fault finding. The taste to which we refer is not developed in a day, any more than Rome was built in the same period of time. We are hurried and occupied at present with the demands of more imperative necessities; but we expect hereafter to chronicle the raptures with which Davenport audiences will greet the greatest celebrities of the age.[2]

The prophecy was not without fulfillment, for the next year, 1856, was marked with two outstanding concerts, by the Parodi-Strakosch company and by Ole Bull.

The Parodi-Strakosch company was made up of Mlle. Teresa Parodi, assisted by Madame Amalia Patti Strakosch, under the direction of Maurice Strakosch.[3] On the first announcement two concerts were planned, but only one was given, June 19, 1856.[4] The admission charge was high, one dollar and a half and two dollars.[5] The program was made up primarily of solid classical numbers with a few light novelty numbers:[6]

> Sung by Mlle. Teresa Parodi:[7]
> "Come Bello," Grand Air from Lucretia Borgia.
> "Jerusalem, thou that killest the Prophets," Oratoria St. Paul.
> Hummel's celebrated "Variations di Bravoura."
> Grand Duetto from Semiramide, with Mme. Strakosch.
> Famous duetto from Norma, with Mme. Strakosch.
> "Star Spangled Banner," with Mme. Strakosch.

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[1] Ibid., October 25, 1855. [2] Ibid. [3] Ibid., June 14, 1856.
[4] Ibid., June 17, 1856. [5] Ibid., June 19, 1856. [6] Ibid.

[7] Mlle. Teresa Parodi made her American debut as a prima donna in November, 1850, at the Astor Place Opera House, New York. She appeared in Philadelphia June 1, 1852, and returned to England June 5, 1852. She came back to America in 1856, but later again returned to Europe. Thomas Allston Brown, History of the American Stage (New York, 1870), p. 274.

Sung by Mme. Amalia Patti Strakosch:
"Good Night and Pleasant Dreams."
"Say Yes, Pussy," or "The Timid Man, and Bashful Young Lady and the Cat."
"Within a mile of Edinboro."

Performed by Mr. Strakosch:[1]
Fantasia di Concerto, on favorite airs from Il Trovatore.
"The Nightingale."
"The Banjo."

The concert came up to the highest expectations of the audience,[2] and the Gazette hoped that the favorable reception granted the artists would be an inducement for other prominent performers to "forsake the metropolitan orbits in which they are accustomed to revolve, and shed some of their brilliancy on our up-the-river towns. We regard such visitations now as favors, but the signs pretty surely indicate that they will be hereafter regarded as things which happen in the common course of events--when it will create no more surprise that a Parodi or a Rachel should visit Davenport, than it does now when they go to Boston."[3] The Parodi-Strakosch engagement was followed two months later by a concert by Ole Bull. Before his appearance, August 6,[4] a rumor spread through the town that this was "not the genuine Norwegian Ole Bull."[5] But several persons who had seen him in concert in Rock Island, August 5, recognized him as the same Ole Bull whom they had earlier seen in the East.[6] Assisting Ole Bull[7] were Adelina

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[1]Maurice Strakosch studied at the Vienna Conservatory of Music, and came to this country as a concert pianist in 1845 or 1848, making his debut in New York June, 1848. He lived in the United States until 1860, making frequent concert tours of England at intervals. Brown, op. cit., p. 352, and George Grove, Dictionary of Music and Musicians (New York, 1928), V, 156.

[2]Gazette, June 21, 1856. [3]Ibid.

[4]Ibid., August 6, 1856. [5]Ibid., August 6, 1856.

[6]Ibid., August 5, 1856.

[7]Ole Borneman Bull was born in Bergen, Norway, February 5, 1810. His first concert appearance outside of Norway was in Paris

Patti,[1] vocalist; Louis Schreiber, cornetist; and Franz Roth, pianist and composer. Seats sold for one dollar and one dollar and fifty cents.[2] The concert was a great success.

One of the most noteworthy concerts that could have occurred in Davenport before the Civil War was announced and all the arrangements were made, but the concert was never given. This was by Sigismund Thalberg, unquestionably one of the greatest pianists of the nineteenth century, known throughout the civilized world;[3]

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in 1832. In 1837 he made a concert tour of Germany. His New York debut occurred November 23, 1843: on one occasion he performed before seven thousand persons in the area of Niblo's Garden. His first Philadelphia appearance was on December 4, 1843. He returned to Europe December 3, 1845, and revisited America in 1851. In 1857 he went back to Norway, but in 1867 gave another concert tour in this country. Brown, op. cit., p. 54.

[1]Adele Juana Maria Patti, or Adelina Patti, was born in Madrid, April 9, 1843. Her mother, Madame Barilli Patti, was the prima donna of the Grand Theater of Madrid. When Adelina was only nine years of age she made a tour of the "British Provinces" with Strakosch and Ole Bull, singing all the great pieces made popular by Jenny Lind, Sontag, Bozio and others. She made her New York debut March 3, 1854. Shortly after this she made a concert tour with Gottschalk, the pianist, to the West Indies and met with extraordinary success in Havana. Early in 1862 she sailed for England and appeared at the principal opera houses throughout the country with marked success. Brown, op. cit., p. 278.

[2]Gazette, August 6, 1856.

[3]That Sigismund Thalberg planned to give a concert in Davenport and would have done so except for an unfortunate circumstance of his own irresponsibility, reflects creditably upon the musical appreciation of Davenport. His success as a concert pianist was exceptional. He was born in Geneva, Switzerland, January 7, 1812, and as a boy studied piano in Vienna, where he created a great sensation in musical circles for his precocity. In 1830 he made a professional tour of Germany with flattering receptions everywhere. In 1834 he was appointed Court Pianist to the Emperor of Austria. His first concert appearance in Paris occurred in 1835, and from this time "his fame spread rapidly over the whole civilized world." He made concert tours of England (1836) and of Italy (1841). In 1842 he was made a member of the French Legion of Honor. From Belgium he received the Order of Leopold. In 1847, the King of Sweden presented him with the Wasa order. His first American appearance was at Niblo's Salon, New York, November 10, 1856. Brown, op. cit., p. 358. Grove, op. cit., V, 311-12.

an artist whom some considered Liszt's superior.[1] The concert, announced for June 3, 1857, was to include besides Thalberg, Mlle. Teresa Patti, Madame Amalia Patti Strakosch, Signor Nicola, and Herr Mallbruhaus, with Maurice Strakosch[2] as director and conductor. The Gazette was flattered to think that Thalberg attached sufficient importance to the musical appreciation of the city to give a concert, although he was under an expense of eight hundred and fifty dollars a day.[3] A few days before the scheduled performance a letter was received from Strakosch stating that because of the press of engagements elsewhere, the company could not come to Davenport or Rock Island.[4] The real cause, however, for the cancellation was not the prospect of more lucrative engagements elsewhere, as Strakosch's letter suggests, but because Thalberg seduced the daughter of one of the members of his company somewhere in Illinois on his way to the Twin Cities. The enraged mother fired a pistol at the offender, but missed. Thalberg departed at once for Europe secretly and in disgrace, and although the affair was later compromised by a payment of eight or ten thousand dollars, he never again reached the pinnacle of his former fame.[5]

Later in the same year, 1857, another important concert was announced and given October 19, 1857, by a Mr. Hayden of Berlin and Paris, advertised as the greatest tenor in the United States; he was on his way to join the New Orleans Opera Company.[6] Such a supposedly noted person would scarcely have been overlooked by the dictionaries of musicians, but his name does not appear in any

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[1] See p. 121, note 3.

[2] See p. 120, note 1.

[3] Gazette, May 27, 1857.

[4] Ibid., May 28, 1857.

[5] See p. 121, note 3.

[6] Gazette, October 17, 1857.

of them. Hayden was assisted in his concert by local artists: Braunlich and Schlegel, pianists, Strasser, violinist, and by the Union Band.[1] The program was made up entirely of sound classical pieces by Donizetti, Bellini, von Flotow and Mendelssohn,[2] but the concert was an utter failure.[3] The audience was small and unappreciative; Hayden did not equal the bombast of his advertisement and was occasionally hissed during the performance.[4] Mr. Braunlich was suffering from a severe cold, and the Union Band was unsatisfactory because many of its members were at home sick.[5] And the weather was cold and raw.[6] Such a combination of unfortunate circumstances could rarely be equalled.

The year 1858 was marked by several noteworthy concerts. Isidora Clark gave a concert June 8, 1858[7] with the assistance of J. F. Taunt, tenor, and Louis Hehl, pianist.[8] Miss Clark was considered "the first of the truly eminent singers who has honored our city with a visit."[9] She was considered the equal of Lind, Sontag, Malibran, and Grisi.[10] She had had an extensive concert career in Germany and Italy, as well as in this country, before appearing in Davenport.[11] "It is so seldom," wrote the Democrat, "that the truly great and meritorious Artists who visit the United States visit the West, that no one should neglect the chance now

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[1] Ibid.

[2] See Appendix I, entry for October 19, 1857. Gazette, October 17, 1857.

[3] Ibid., October 21, 1857. [4] Ibid.

[5] Ibid. [6] Ibid.

[7] The concert was first scheduled for June 4, 1858 (Gazette, June 1, 1858), but was postponed until June 8 because of a train delay (Gazette, June 5, 1858).

[8] Ibid., June 1, 1858. [9] Ibid., May 10, 1858.

[10] Ibid. [11] Ibid., June 2, 1858.

offered them of listening to one who occupies the highest rank in her beautiful art."[1] Tickets for the concert sold for fifty cents and one dollar.[2] The program was varied and contained among other pieces Bellini's "Costa Diva," "The Lost Birdling," "Kathleen Mavourneen," "The Last Rose of Summer," "Widow Machree," with comic interpolations, and a Scottish song, "Come Sit Thee Down."[3] The concert was given high praise.[4] Later in the same month, June, 1858, another important concert was given,[5] this time by a violinist, Henri Vieuxtemps,[6] assisted by Madame Elena D'Angri,[7] contralto, Ernest Perring, tenor, and Signior Abella. Seats sold for fifty cents and one dollar.[8] The concert, given June 23, included the "Norma Fantastique" on one string, one of Vieuxtemps specialties.[9] The audience, unfortunately, was small, because of the rumor that the company had not arrived, but the concert was thought "the best ever given in this city."[10] Vieuxtemps is considered to this day "one of the greatest violinists of modern times."[11] Ludlow thought him "a most excellent musician,"[12] and Robert Schumann said of him, after a concert in Leipzig in 1834:

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[1] Daily Iowa State Democrat, June 3, 1858.

[2] Gazette, June 1, 1858.

[3] Ibid., June 10, 1858.

[4] Ibid.

[5] Ibid., June 18, 1858.

[6] Henri Vieuxtemps was born in Vevières in 1820, and came to America in 1845, later returning to Europe for concert tours. Brown, op. cit., p. 368; Noah Miller Ludlow, Dramatic Life as I Found It (St. Louis, 1880), p. 581; Grove, op. cit., V, 506-07.

[7] Elena D'Angri was born in Corfu, Ionian Islands, May 14, 1824. She made her debut at the Opera House in Lucca when only eighteen years old. In 1849-1850 she was prima donna of the Italian Opera House in Paris. She first appeared in America with Thalberg. Brown, op. cit., p. 90.

[8] Gazette, June 18, 1858.

[9] Ibid., June 22, 1858.

[10] Ibid., June 26, 1858.

[11] Grove, op. cit., V, 507.

[12] Ludlow, op. cit., p. 581.

"When Henri plays, you can shut your eyes in confidence. His playing is as beautiful and fragrant as a flower . . . . . If one speaks of Vieuxtemps, one can well think of Paganini."[1] And although later in the year, 1858, another violinist of some note gave two concerts, Signor Evans, the "Italian Ole Bull,"[2] no greater artist than Henri Vieuxtemps appeared in Davenport before the Civil War.

Our discussion of famous artist performers in Davenport comes to a close with the engagement of Robert Heller,[3] pianist and magician, with Master Freddie, the second sight phenomenon. Strange combination, surely, piano and magic, but with great popular appeal, for the Heller engagement lasted for five days.[4] Heller was a pianist of some renown, and after gaining recognition in this field, he turned to the study of magic.[5] He was a King's Scholar and associate of the Royal Academy of Music.[6] His performances were given extraordinary praise by the local press,[7] and his piano numbers were considered unexcelled: all the music ever heard seemed "tame and comparative soulless."[8] The concert of June 26 included the "Grand Fantaisie" from La Sonambula, by

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[1] Gazette, June 22, 1858.

[2] Signor Evans gave two concerts, November 29 and 30, 1858. Ibid., November 27, 1858.

[3] Robert Heller was the pseudonym for William Henry Palmer, q.v. Dictionary of American Biography (New York, 1934), XIV, 194-95. He was born in Canterbury, England, in 1830 or 1833. He had an extensive piano and conjuring reputation in England before coming to America in 1852. Cf. Brown, op. cit., p. 168.

[4] June 21, 23, 24, 25 and 26, 1862. Gazette, June 21, 1862; June 25, 1862.

[5] Dictionary of American Biography (New York, 1934), XIV, 194-95.

[6] Gazette, June 18, 1862. [7] Ibid., June 23, 1862.

[8] Ibid.

Thalberg; the "Anvil Chorus" from Il Trovatore, by Verdi; "Josephine Mazurka," by Heller; and variations of "Home Sweet Home" by Thalberg.[1] Magical illusions took a prominent place in the concerts, but these will be discussed elsewhere.

Although the companies of Vieuxtemps, Isidora Clarke and Strakosch represented the best travelling talent of the day starring one artist with assistants of first rank, there were many other travelling troupes which visited the community, not starring any one person, but made up of entertainers of comparative equal merit giving performances ensemble of singing, dancing and other displays. Between the long time gaps of concerts by artists of international reputation, these lesser companies served to keep the community alert to the latest innovations in the musical and entertainment world. Prominent among them were the many "family" troupes, the minstrel shows, the opera companies, and the ever-popular bell-ringing companies. To discuss all of these in detail would be an endless task, but certain of them may be taken as typically representative of all the others.

Among the family troupes which visited Davenport were the Higgins Family,[2] also known as the Columbians;[3] the Robinson Family,[4] Baker Family,[5] Blakely Family,[6] Kilmiste Family,[7] Riley Fam-

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[1] Ibid., June 26, 1862.

[2] The Higgins Family first appeared in Davenport for a concert October 28, 1849. Gazette, November 1, 1849. They also gave several programs in 1853. Ibid., August 18, 1853; September 8, 1853.

[3] Ibid., August 18, 1853. [4] Ibid., September 5, 1850.

[5] The Baker Family gave concerts on May 8th and 9th, 1851; ibid., May 8, 1851. See also ibid., April 1, 1852. On November 23, 24, 1854; ibid., November 21, 1854. Another concert was given July 23, 1858. Ibid., July 20, 1858; July 23, 1858; July 24, 1858.

[6] Ibid., May 6, 1852; July 6, 1854. [7] Ibid., September 9, 1852.

ily,[1] Lumbard Brothers,[2] Bailey Family,[3] Hutchinson Family,[4] Rainey Family, also known as the Euphonians;[5] and the Peak Family.[6] Other possible groups in this classification were the Alleghanians,[7] Le Grand B. Cushman's Company,[8] the Druid Horn Players,[9] the Old Folks Concert Troupe,[10] and the Nationals.[11] The programs of these companies are not clearly known, but the general type of program may be pieced together from what we know: they were made up in the main of songs, glees, duets, trios, quartettes, with guitar, violin and piano numbers; readings, such as Poe's "Raven,"[12]

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[1] Ibid., October 17, 1854. Concert October 19th, of singing, guitar and violin. Cf. Calkins, op. cit., p. 243.

[2] The Lumbard Brothers were assisted by Miss C. M. Hugunin in a concert, May 22, 1855, of songs, duets, trios, and quartets. Ibid., May 19, 1855.

[3] The Bailey Family gave concerts September 24th, and 25th, 1855. Ibid., September 24, 1855.

[4] Hutchinson Family gave concerts January 1st and 4th,1856. Ibid., January 1, 1856 and January 3, 1856. See also Philip D. Jordan, "The Hutchinson Singers," Palimpsest, XVIII (May, 1937), 145-59.

[5] The Euphonians gave a concert January 10, 1857. Gazette, January 8, 1857; January 10, 1857.

[6] The Peak Family gave concerts in Davenport April 14, 1855; June 2, 1857; July 22, 23, 1859. Ibid., April 12, 1855; June 1, 1857; July 20, 1859.

[7] The Alleghanians gave one concert in Davenport April 30, 1849. Ibid., April 26, 1849.

[8] Le Grand B. Cushman's Company gave concerts September 21 and 22, 1859. Ibid., September 21, 1859.

[9] The Druid Horn Players "dressed in the costume of the ancient priests of Old Britain," and playing on ox horns performed before large audiences November 19th and 20th, 1852. Ibid., November 18, 1852; November 25, 1852.

[10] This troupe was made up of thirty ladies and men, dressed in costumes of "one hundred and two hundred years ago." Their concert was given November 9, 1859. Ibid., November 2, 1859; November 8, 1859.

[11] The Nationals gave a vocal and declamatory program June 4, 1862. Ibid., June 3, 1862; June 6, 1862.

[12] Ibid.

imitations and impersonations; popular musical selections such as "There's Music in the Air."[1] At least once a performance almost resulted tragically because of a striving for reality: one of the Hutchinson Family programs included the song "Ship on Fire."[2] To heighten the realism of the song, one member of the troupe, behind the stage, shouted "the fearful cry of f-i-r-e, f-i-r-e. At the sound, forgetful of the song, everyone in the audience leaped to his feet and the commotion was scarce quieted to listen to the remainder of the song."[3]

Performances seem to have been advertised at times by one or more members of the troupes parading through the town: the Kilmiste Family concert was advertised by one of the older members of the company walking the streets with a chicken feather in his hat and making "a donkey of himself."[4] Many travelling troupes of performers probably avoided the town because of the high license fee[5] which was as unwelcome to these groups as it was to the theatrical and circus companies.[6] When the Baker Family was scheduled to give a concert in July, 1858, "they found that for singing about ten pieces, the city would charge them ten dollars, and the clerk one dollar, or $1.10 on each song sung by them."[7]

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[1] Ibid.

[2] Ibid., January 3, 1856.

[3] Ibid.

[4] Ibid., September 9, 1852.

[5] "The Bakers did not give a concert in Davenport because our city authorities on a former occasion charged them $5.00 license." Ibid., April 1, 1852.

[6] The Gazette did its best to force the Council to lower the license fees for entertainments. In 1859 it noted that Chicago charged only three dollars per evening for a concert, whereas Davenport charged ten dollars: the high fee deprived the city of many entertainments. Ibid., October 26, 1859. The license fee for circuses in 1858 was one hundred dollars a day. Ibid., July 23, 1858.

[7] Daily Iowa State Democrat, July 24, 1858.

To avoid the license fee, the Baker Family gave a free concert July 22, 1858.[1] The hall was crowded, of course, and at the conclusion of the concert, one member of the audience arose and "made the suggestion that those who felt inclined to do so, could manifest their appreciation of the entertainment by dropping a small amount of change into a hat, which would be held at the door as they passed out."[2] In this way eighty-five dollars were collected, probably a larger sum than would have been acquired by the regular sale of tickets.[3] "By this means they got rid of the license, secured a large house, made a fine thing of it, and sold out the city authorities at 100 per cent below par."[4]

Closely allied with the family troupes in make up and type of performance were the companies emphasizing bell-ringing performances. There were Germanian Bell Ringers,[5] Lancashire Bell Ringers,[6] and Swiss Bell Ringers.[7] The two most important companies of this sort to visit Davenport were the Peak Family[8] and Freebertshyser's Family.[9] Both of these gave vocal and legitimate instrumental numbers as well. The program of the Peak Family for July 22, 1859, was probably not unlike that of many other bell-ringing companies:

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[1] *Gazette*, July 24, 1858.

[2] *Daily Iowa State Democrat*, July 24, 1858.

[3] *Ibid*.

[4] *Ibid*.

[5] *Gazette*, April 12, 1855; concert April 14, 1855.

[6] *Ibid*., June 1, 1857; concert June 2, 1857.

[7] *Ibid*., July 20, 1859; concert July 22, 23, 1859.

[8] The Peak Family gave concerts April 14, 1855; June 2, 1857; July 22, 23, 1859. *Ibid*., April 12, 1855; June 1, 1857; July 20, 1859.

[9] Freebertshyser's Family gave concerts July 13, 1850; April 18, 19, 1861. *Ibid*., July 11, 1850; April 16, 1861.

"Mother Dear," sung by Master Eddie in a very pathetic style.
"Introductory" and "Jenny Lind Bird Waltz," on bells, by the company.
"Les Fleurs du Printemps," solo by W. H. Peak on thirty-four bells.
"Trials of a Country School Master," comical piece.
"Through the Wood," sung by Mrs. Peak.
"Columbia, the Gem of the Ocean," by four juveniles in costume. (This was "imposing.")
"Yankee Doodle," performed in forty different ways.[1]

That the audience was able to survive the last number is probably indicative of their frontier hardihood. The Peak Family used as many as one hundred and fifty bells in their program,[2] while Freebertshyser's company used not only regular hand bells, but also sea shells and oyster shells in its concerts, as well as a "Silver Cornet Band and a strong Orchestra."[3]

How many of the family troupes were predominantly minstrel shows with "negro impersonations and eccentricities" is not known. But this type of performance was popular in early Davenport.[4] There are several known minstrel companies which performed in the city, but the Campbell Minstrels, under various managers, were the most popular; they gave about twenty performances between 1854 and 1862.[5] They were considered "the best Ethiopian melodists in the Union,"[6] and their manner of displaying the "peculiarities of the negro character"[7] was thought "an interesting study, considered as a work of art."[8] The company included a band which played in front of the hall each evening before the opening of

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[1] Daily Iowa State Democrat, July 23, 1859.

[2] Gazette, July 20, 1859. [3] Ibid., April 16, 1861.

[4] See p. 119.

[5] See Appendix I. Whether the various Campbell Minstrel Companies to visit Davenport were composed of the same members is not known.

[6] Gazette, June 8, 1854. [7] Ibid., May 22, 1856. [8] Ibid.

the doors.[1] "New songs, overtures, chorus-numbers, duets, plantation and fancy dancing, and sayings"[2] were all on the program, and occasionally dramatic pieces of a sort would be given, such as The Great Railroad Smash-up,[3] Masquerade Ball,[4] Burlesque Scenes from the Italian Opera,[5] Life in Old Virginia,[6] and Soiree d'Ethiope.[7] The Campbell Minstrels were at one time called an "opera troupe,"[8] while one of the later opera companies to visit Davenport with the classical name of the Mozart Opera Troupe was made up entirely of "Ethiopian Minstrels."[9] Other opera companies to visit Davenport were Price's troupe from Boston,[10] Buckley's Company from Philadelphia,[11] and Sanford's Opera Company from Philadelphia.[12] Of these Buckley's Company might more legitimately be called an opera company, for its program of vocal and instrumental music was confined to selections "from the most popular operas."[13]

Although the "family," minstrel and opera companies often gave dramatic readings and character impersonations as a part of their programs, there were many concerts devoted solely to this form of entertainment by companies and individuals. We can here

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[1] Ibid., August 29, 1857. [2] Ibid., May 21, 1856.

[3] Ibid. [4] Ibid. [5] Ibid. [6] Ibid.

[7] Ibid., October 28, 1859. [8] Ibid., August 31, 1857.

[9] Ibid., February 6, 1861.

[10] Price's Opera Troupe performed May 31st and June 1st, 1855. Ibid., May 30, 1855.

[11] Ibid., October 10, 1857; performance October 13, 1857.

[12] Sanford's troupe performed June 28th and 29th, 1858. Ibid., June 28, 1858. Sanford's troupe was made up of some noteworthy entertainers, Samuel S. Sanford, see Brown, op. cit., p. 324; Carl White, see Brown, op. cit., p. 391; George Washington Dixon, see Brown, op. cit., pp. 101-2; and Mlle Peline, danseuse.

[13] Der Demokrat, October 13, 1857.

mention only the most significant of these, with a few sample programs. The company known as Winchell's Drolleries was the most important to give this type of performance. Winchell gave "queer, quaint, and quizzical comicalities, Original sketches of men and manners, the eccentricities of human nature--Men of pretence and men of reality--Lofty and humble, Shrewd and shallow--Scotch, Irish, Dutch, Yankee, French, and other personalities and imitations of all nations."[1] He was a "ventriloquist, an actor, a humorist,"[2] and his performances drew an audience of "the first class of people everywhere."[3] Performances were given by him August 4, 1853,[4] and October 4, 5, 6, 8, 9, 1860.[5] Several other actors and actresses of national repute gave dramatic-recitation concerts in the town, notably Mrs. Macready, Miss Teresa Esmonde, Miss Eloise Bridges, and John Collins. Mrs. Macready, an actress who was considered "unparalleled since the days of Fanny Kemble,"[6] gave at least five concerts during 1856-1857;[7] her programs included readings from Shakespeare,[8] portions of Byron's "Siege of Corinth,"[9] and Bulwer's Lady of Lyons;[10] Zenel translated from the Spanish,[11] selections from "Hiawatha,"[12] "The Polish Boy,"[13]

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[1] Gazette, August 4, 1853. Cf. Calkins, op. cit., p. 243. Pierce, op. cit., p. 208.

[2] Ibid., October 4, 1860. [3] Ibid.

[4] Ibid., August 4, 1853.

[5] Ibid., October 4, 1860; October 8, 1860; October 9, 1860.

[6] Boston Atlas, cited by the Gazette, August 22, 1856. Cf. Brown, op. cit., p. 229.

[7] See Appendix I. [8] Gazette, February 3, 1857.

[9] Ibid., August 22, 1856. [10] Ibid.

[11] Ibid. [12] Ibid., August 26, 1856.

[13] Ibid.

"The Maniac,"[1] "The Love Chase,"[2] and parts of the "Lady of the Lake,"[3] and other pieces. Miss Teresa Esmonde, who had made her stage debut in New York in 1850,[4] gave readings June 18, 1858, from the poets of America and Ireland.[5] Another actress of metropolitan reputation, Miss Eloise Bridges, appeared in the later part of the year, October 22nd and 23rd, 1858.[6] She gave dramatic readings in costume in the characters of Widow Bidott, Minne Ha-Ha, and a sketch called "Nothing to Wear."[7] Among the male dramatic readers, the most noteworthy was Mr. John Collins of the Theaters Royal, of London, Dublin, and Edinburgh:[8] he was billed as a comedian and vocalist and as "a truthful delineator of Irish characteristics. Comic Irish melodies. Also Irish stories and character-illustrations from well-known comedies";[9] he was accompanied by George Barton, "celebrated Buffo singer and pianist."[10] Other travelling male readers of some note were H. H. Heath,[11] Ossian E. Dodge,[12] and C. C. Morgan.[13]

Interest in this type of entertainment was maintained locally by A. A. Griffith, who conducted a school in elocution, oratory, and declamations. One of his first public concerts was

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[1] Ibid., August 27, 1856. [2] Ibid., February 7, 1856.

[3] Ibid. [4] Brown, op. cit., p. 118.

[5] Gazette, June 12, 1858.

[6] Ibid., October 22, 1858; October 23, 1858. Cf. Brown, op. cit., p. 46.

[7] Ibid. [8] Brown, op. cit., pp. 75-76.

[9] Gazette, June 18, 1858. [10] Ibid.

[11] Gazette, January 15, 1859; performance, January 21, 1859.

[12] Ibid., May 29, 1861; a "social concert," June 3, 1861. Brown, op. cit., p. 102.

[13] Gazette, July 28, 1853.

given August 20, 1858, when he began a course of lectures upon oratory with illustrations from the poets.[1] In later years he and the members of his classes in elocution gave many programs which always had "large and fashionable audiences."[2] A few program notes from his concerts are interesting in being typical of many. The program of September 6, 1858, was:[3]

> T. D. Rapp declaimed "Spartacus to the Gladiators."
> S. F. Smith declaimed "Burke's peroration on the Trial of Warren Hastings."
> Wm. Hall gave readings from Bulwer's Richelieu.
> B. C. Fuller gave "The Maniac, or the Progress of Insanity."
> Griffith, Poe's "Bells."
> Price and Griffith, readings from The Merchant of Venice.

The program of June 10, 1859,[4] included a dramatic afterpiece Lend Me Five Shillings, but this was not given.[5] Other pieces on the program were the "Quack Doctor," given by Charles Burr "who appeared on the stage dressed in a suit of professional black, with a shaggy wig, and a very ferocious mustache" as a burlesque on quack doctors. Griffith gave the "Maniac" and "The Bells." Eddy Knapp in rendering "The Song of the Frogs" "imitated the voice of the big and little frogs to perfection." Charles Burr also "appeared as Sam Slick, the clockvendor, and had considerable of a conversation with himself about the clock trade and things in general, but more particularly about his experiences in learning Latin."[6] For several years Griffith's classes and concerts provided an outlet for local declamatory and dramatic talent.

A type of popular entertainment peculiar to the pre-Civil War days was the panorama--long stretches of canvas some times over a mile in length, on which were painted various subjects;

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[1] Ibid., August 19, 1858. [2] Ibid., September 8, 1858.
[3] Daily Iowa State Democrat, September 5, 1858.
[4] Ibid., June 12, 1859. [5] Ibid. [6] Ibid.

the canvas was unrolled before the audience in one or two hours time. Nor was this type of exhibition unrelated to the lectures, concerts and dramatic readings, for these were often given with the panoramas, a lecturer being an established adjunct of them. The panorama, in many ways, served the role of our modern newsreel and motion picture:[1] it was used for propaganda, educational purposes, and pure entertainment. Its cultural contribution to the people was not insignificant, for the scenic wonders of Italy, England, Ireland, and other countries, the knowledge of strange languages, and the news of the world--Perry's visit to Japan, Kane's Arctic Expedition, and aspects of the Civil War were all displayed before the people to whom at this time pictorial representations of any sort were a novelty far beyond the conception of the modern mind. Even favorite literary pieces, such as "Paradise Lost" were illustrated. As a critic has remarked of the panoramas: "A good picture is seldom to be measured by the mile; still, this is a fair field for talent, and in proportion as such works possess real merit, they open to the multitude a source of innocent gratification, and often of positive improvement."[2]

The panoramic subjects shown in Davenport may be divided roughly into four types: travel, current events or news, educational, and, for lack of better name, propaganda. One of the first to be shown in Davenport, Averill's Panorama, March 23, 1852, was of the travel type:[3] it was a panorama of the World's Fair

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[1]". . . . there were the panoramas, humble precursors of the moving pictures, scenes painted on strips of canvas unrolled across the stage, lighted from behind as well as in front, touched up here and there with a blaze of red fire at the more lurid incidents." Calkins, op. cit., p. 243.

[2]Cited by E. Douglas Branch, The Sentimental Years, 1836-1860 (New York, 1934), p. 161.

[3]Gazette, March 25, 1852.

and of the overland route to California.[1] The first portion presented the Crystal Palace and the Queen's Palace "complete in all its grandeur," Buckingham Palace and the Queen's Pageant.[2] The second portion of the panorama illustrated "the overland route to California extending from Council Bluffs to San Francisco, and around to the Gulf of Mexico, a distance of 7,000 miles."[3] This was exhibited in 1852 and 1853.[4] In 1855 Averill showed another panorama, but its subject is unknown:[5] possibly it was the same as the one he presented in 1856,[6] of a voyage from Dover, England, to Sebastopol, Russia; this also included numerous scenes in the Crimea, with the Battles of Inkermann and Alma,[7] and thus comes under the news classification. The most pretentious of the travel panoramas, in point of extent of subject, was Hager's "Views of the World," which embraced "all the scenery from the Arctic to the Antarctic ocean, on both hemispheres, showing the styles of buildings, vessels, trees, dress, manners, and customs of the different races of men on the habitable globe."[8] A world tour on canvas! Panoramas of Ireland and Niagara Falls were sponsored by the MacEvoy Family, along with a song and dance program.[9] In 1855 there were panoramas of the gold fields of Australia, of China, and of

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[1] Ibid. [2] Ibid., March 10, 1853. [3] Ibid.

[4] March 23, 1852: Gazette, March 25, 1852. March 17, 1853: Ibid., March 10, 1853. Both showings probably lasted several days.

[5] Ibid., May 2, 1855: "Panoramic Exhibition this evening at Le Claire Hall by Mr. Averill."

[6] Shown January 22, 1856: Gazette, January 21, 1856. Three hundred and seventy-five gifts, worth $3,750.00 were given away on this occasion. Admission, $1.00.

[7] Ibid.

[8] This was announced in the Gazette of September 30, 1852, as being on its way to Davenport from St. Louis.

[9] Shown April 27, 1854: Gazette, April 27, 1854.

Commodore Perry's visit to Japan; one of these was made up of sixty paintings,[1] and the other was advertised as being nearly a mile in length.[2] Another panorama of Niagara was shown in 1857, picturing the falls in summer, winter and by moonlight;[3] with this were illustrations of the Mammoth Cave of Kentucky.[4] In 1860 a panorama of the River Thames, or the Mirror of England had an exceptionally long engagement of two weeks, or longer.[5] It was painted in London by P. Phillips of the Royal Academy[6] and was acclaimed by the local papers as being "highly moral, instructive and interesting . . . .[7] the work of an artist, not of a mere scene dauber as panoramas generally are."[8] The Mirror of England was followed in the next year by the Mirror of Italy[9] which was spoken of as "one of the most magnificent paintings ever exhibited in Davenport."[10] The elaborate nature of some of the panoramas is suggested by that of Bullard's panorama of New York City which took two hours to unroll:[11] it was shown for a week in 1857 before crowded houses.[12] On the canvas were illustrated over six

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[1] Ibid., May 15, 1855. Exhibited May 17, 18, 19, 1855.

[2] Ibid., May 30, 1855. Exhibited May 31 and June 1 and 2, 1855. This may have been the same panorama noted above.

[3] Gazette, November 18, 1857. Exhibited November 21, 23, 24, 25, 26, 27, 1857.

[4] Ibid.

[5] Ibid., June 13, 1860. Exhibited June 18, 1860, at least through July 4, 1860.

[6] Ibid. [7] Ibid. [8] Ibid., June 23, 1860.

[9] Ibid., June 22, 1861. Exhibited beginning June 25, 1861.

[10] Democrat and News, June 27, 1861.

[11] Gazette, August 3, 1857. Exhibited August 3, 4, 5, 6, 7, 8, 1857.

[12] Ibid.

miles of New York streets, showing fifty different streets, with public and private processions, parades, military companies, fire engines, over seven hundred horses and carriages, and more than ten thousand people.[1] Granting the usual exaggeration of amusement advertisement, this was a panorama of no mean proportions. The editor of the Gazette gave it great praise: this was "no ordinary work of art . . . . (it is) instructive and entertaining, and is worth a dozen circuses."[2]

Some panoramas of contemporary news value, have already been mentioned under the travel classification--those of Averill showing the Battles of Inkermann and Alma, and those of Perry's visit to Japan. Other news subjects were Dr. Kane's Arctic Expedition in search of Sir John Franklin which was advertised as being painted on a canvas of the incredible length of thirty-thousand feet, over five miles.[3] With this were shown some of Kane's relics: a rifle, furs, a sledge dog, and other items relative to the subject.[4] When the Civil War began, panorama painters did not overlook the subject possibilities of the conflict: Scott's panorama, shown in 1861, illustrated scenes of the "War with (sic) Rebellion," from the beginning of hostilities to the bombardment of Port Royal.[5] This panorama seems to have been accompanied with mechanical figures--"The American Fantascena, or life-like Moving Figures."[6] It was attended by large audiences; some of the proceeds went to the Ladies' Aid Society.[7]

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[1] Ibid. [2] Ibid.

[3] Gazette, November 20, 1860. Exhibited November 19, 20, 21, 22, 23, 24, 1860.

[4] Ibid.

[5] Ibid., December 14, 1861. Exhibited beginning December 16, 1861.

[6] Ibid. [7] Gazette, December 18, 1861.

Under the propaganda type may be listed the unknown panorama subject of Older's Varieties of June, 1861, composed of "moral pictures," given in connection with "chaste . . . . Parlor Lectures."[1] Too, there were panoramas showing the dangers of intemperance, one of the "career of a Western fast man, from leaving home to a drunkard's grave";[2] another on intemperance gave special exhibits for children who were asked in the course of the accompanying lecture, "how many bakeries are there in town?"[3] The lecturer answered for the audience, possibly eight or ten. But how many saloon and lager shops are there? One Hundred![4] Presumably the children were duly impressed.

Among the panoramas of a particular instructive or educational note, there were J. Insco Williams Panorama of the Bible, which was shown for two weeks in 1862:[5] the Louisville Journal called this "the most remarkable and magnificent production of the Panorama Age."[6] In deference to its religious subject, the town council reduced the license fee to a minimum of five dollars for the entire engagement,[7] from the usual ten dollar a week fee[8] for

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[1] Ibid., June 8, 1861. Exhibited June 10, 11, 1861.

[2] Ibid., December 7, 1858. Exhibited beginning December 9, 1858.

[3] Ibid., June 19, 1860. Exhibited June 19, 1860.

[4] Ibid.

[5] Ibid., June 21, 1862. Exhibited beginning June 26, 1862.

[6] Cited by the Gazette, June 21, 1862.

[7] Council Proceedings, December 13, 1858 to June 23, 1865, IV, 383, entry for July 2, 1862.

[8] In 1860 H. Risley paid a license fee of ten dollars per week to exhibit his panorama of the Mirror of England. Council Proceedings, 1858-1862, p. 60, entry for June 20, 1860. In 1854 the license fee for panoramas was exorbitant: four dollars each evening. Gazette, July 6, 1854.

exhibitions of this type. Two panoramas of Mormondom were shown in 1858,[1] one of the digging up of the tablets by Joseph Smith, with incidents of his life and death, to the arrival of the Mormons in Salt Lake City, concluding with a view of that city and of Davenport as well.[2]

One of the most unusual panoramas shown in Davenport in point of subject may also be listed as of an educational nature: this was Professor Cassiez' Tableau Alphabetique,[3] a panorama showing the alphabets and structural elements of one hundred and twenty-five different languages,[4] including Hebrew, Syrian, Egyptian, Phoenician, Coptic, Manchu, Hindu, Sanskrit, Chinese and one hundred and sixteen others.[5] This "literary curiosity" was given high praise by the editor of the Gazette.[6] Another panorama of literary nature was that illustrating "Paradise Lost" and Cole's "Voyage of Life," in twenty-three scenes;[7] this concluded with a "social entertainment of eighteen dances, marches, Quadrilles, Contra Dances, waltzes, Scotch Reels, etc. A fine Cotillion Band in attendance."[8] This was not the only panorama to have subsidiary entertainment; others not already noted were Howorth's

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[1]The Great Mormon Panorama was exhibited January 26, 27, 1858. Daily Iowa State Democrat, January 26, 1858. The Panorama of Mormondom was exhibited May 29, 1858. Gazette, May 28, 1858. These may have been identical.

[2]Gazette, May 28, 1858.

[3]Ibid., April 8, 1859. Exhibited beginning April 8, 1859, at least through April 11, 1859, afternoon and evening.

[4]Ibid.

[5]Daily Iowa State Democrat, April 8, 1859.

[6]Gazette, April 9, 1859; April 11, 1859.

[7]Ibid., August 3, 1855. Exhibited beginning August 3, 1855.

[8]Ibid.

Varieties which included a magician, Signor Vivaldi, with Italian marionettes.[1] MacEvoy's panorama of Ireland and Niagara included a concert of harp, violin, and piano, along with short dramatic sketches.[2] Johnson's panorama of May, 1853, had "accompaniments . . . . well calculated to bring down the house."[3]

The contribution of the panorama-type of display to the life of the community was not without significance: far lands and the civilization of distant people were made real to the audience, not only by their actual representation, but by the accompanying lecturers; contemporary news events at home and abroad became vivid actualities. In an age devoid of our ready methods of picture reproduction, the panorama served as an oasis in the desert of the printed page.

We have noted thus far the chief types of entertainment in Davenport before 1863 with some of the most outstanding and typical performances. There were many, many others: a host of magical acts, the program record of only one of which, unfortunately, is extant:[4] there were exhibitions of human strength,[5] and of human monstrosities;[6] Chinese jugglers[7] and impromptu per-

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[1] Ibid., November 18, 1857. Exhibited November 21, 23, 24, 25, 26, 27, 1857.

[2] Shown April 27, 1854: Ibid., April 27, 1854.

[3] Ibid., May 5, 1853.

[4] See Appendix I for a list of magical and clairvoyant performances. Robert Heller's performance of June 26, 1862 (see pp. 125-26) included the magical illusions of the Prince's Plume, Wonderful Omelette, Enchanted Doves, Mystic Chain, How the Money Flies, Orange Trick, and the Ubiquitous Man, or the Corsican Brothers, in which Heller appeared in two parts of the hall at the same instant. Gazette, June 26, 1862.

[5] Ibid., March 28, 1844. Performance March 28, 1844.

[6] Ibid., May 24, 1856. Exhibition of Col. Wood's Museum of Living Wonders, June 4, 5, 1856. Ibid., January 31, 1857. Julia Pastrana, half-human, half-beast was exhibited February 2

formances of itinerant Indians;[1] there were sword exercises[2] and Zouave drills;[3] stereoscopic[4] and camera-obscura views,[5] and pyrotechnic displays.[6] There were flute soloists[7] and informal serenades.[8] And beginning in June, 1859, there were semi-annual exhibitions of the Davenport Horticultural Society;[9] after 1860 annual Industrial and Art Fairs with displays of local artists and contributors.[10] For the more serious minded there were art ex-

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and 3, 1857. See Brown, op. cit., p. 278.

[7]Gazette, July 27, 1854. Performance shortly after this date. Antonio Brothers Circus of September 6, 1860, included the Chinese Migasi Ballet Troupe. Ibid., August 18, 1860.

[1]Ibid., July 23, 1855. Some Indians gave performances July 21, 1855, at the Court House and on the pavement in front of Le Claire House. A good many dimes and quarters were thrown to them.

[2]Ibid., March 23, 1861: "this evening, at Lahrmann's Hall, Mr. Wallace teacher of sword exercises, will give exhibitions with a broad sword, war clubs and dumb-bells, etc."

[3]Ibid., October 20, 1862. The Carter Zouave Star Sisters gave drill performances, October 21-25, 1862.

[4]Ibid., June 10, 1858. Th. Nissen gave a stereoscopic display at Lerchen's Hall, June 10, 1858. Ibid., December 21, 1858. Stereoscopic exhibitions every evening from five to ten p.m. at Wilson and Harley's store, from December 21st through the 29th, 1858.

[5]Ibid., June 12, 1845. Ibid., January 17, 1855.

[6]Ibid., September 5, 1856: this evening a pyrotechnical display under direction of Messrs. A. S. and T. A. Orcutt. This was the first exhibition of its kind in the town: a space was enclosed on Third and Harrison Streets with seats for one thousand persons. The Gazette of September 8, 1856, noted that the display was viewed by two thousand persons "of whom about one thousand, nine hundred and seventy-five (barring deadheads) were on the outside (of the enclosure)."

[7]Ibid., August 9, 1856. Mr. Gorenflo, blind flutist will give a concert at Le Claire Hall, August 11, 1856, assisted by local musicians. Admission, $0.50.

[8]Ibid., September 10, 1859 and May 27, 1852.

[9]Davenport Democrat, October 22, 1905; Gazette, September 6, 1860. The Society was organized April 21, 1859, and held its first exhibition June 17, 1859.

[10]Ibid., December 23, 1861. The Second Annual Industrial

hibits[1] and a chess and coffee club.[2] For the convivially-minded

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and Art Fair was held December 21, 22, 1861, at Lahrmann's Hall, "to encourage and promote home industry." The display, entirely contributed locally, was divided into two sections: A. Products of artists, mechanics, and manufacturers. B. Arts and collections of Natural Curiosities. The editor of the Gazette thought the paintings and lithographs exhibited were of high quality.

[1]See footnote 10 on p. 142. As early as the Spring of 1845 an artist "of considerable reputation as a landscape and portrait painter," John Caspar Wild, arrived in Davenport and there executed local art commissions, until his death in 1846. Wilkie, op. cit., pp. 308-309. It was probably because of his activity that by 1848 there was a real demand for "fine paintings" in Davenport, as indicated by a note in the Keokuk Dispatch: "If you have fine paintings to sell, send them to Davenport." The Gazette, queried: "Is Davenport the only city in Iowa that appreciates the fine arts, neighbor?" Gazette, August 3, 1848.

In July, 1854, Messrs. Kelly and Blair, artists, arrived in town and conducted classes in painting and engraving. Gazette, July 20, 1854. In 1856 J. C. Wolfe, a landscape and portrait artist opened a studio and solicited commissions; he displayed specimens of his work. Gazette, October 29, 1856. On November 6-7, 1856, a free art exhibit was held in Le Claire Hall, displaying copies of Reubens, Valasquez, Rosa, Van Dyke, Rembrandt, and others--all for sale. Ibid., November 4, 1856. In December of the same year Mr. Morris "on Second street" arranged a "large and splendid collection of oil paintings" for sale. These were auctioned off December 19, 1856. "In a few minutes fifty-five pictures were disposed of." One picture "November Day--Children Going to School," valued at one hundred and fifty dollars, sold for forty-two dollars, "much under its real value, owing to the fluctuations of gas light, which went out entirely before the sale closed." Ibid., December 18, 1856; December 23, 1856; December 19, 1856; December 23, 1856.

The census of Davenport for 1858 listed two artists, and one sculptor. Wilkie, op. cit., p. 319 f. Artists' materials were sold in 1858 by W. W. McCammon & Co., of 58 Brady St. Directory for 1858-1859 (Chicago, 1858). In 1859, "Dubufe's two grand paintings, Adam and Eve, representing the Temptation and Expulsion" were on display for several days beginning August 15th from 9 a. m. to 10 p. m. at Wesley Chapel. Admission, $0.25. Gazette, September 11, 1859. During this same year, Mr. Whitefield conducted a class in perspective drawing. Ibid., August 4, 1859.

[2]"All persons interested in the formation of a chess club, to meet in the room opposite John Atkins Billiard Saloon, Saturday Evening, November 21 1857." Gazette, November 20, 1857. The society was formally organized November 28, 1857. Democrat and Leader, October 22, 1905. In May, 1858, the 19th, Mr. Paulsen, "world-famous chess player" played ten boards blindfolded with members of the club. Gazette, May 19, 1858. A chess and coffee room was opened February 18, 1859, by Louis Marten on Main Street, next door to Cook and Sargent. Gazette, February 18, 1859.

there were banquets and observances of the Bobbie Burns Club[1] and the Tom Paine Club;[2] annual festivals of the Old Pioneer Settler's Association,[3] of the Young Pioneer Settler's Association,[4] of the New England Society[5] and the Keystoners.[6] There were masque balls, dances, vocal and instrumental concerts beyond number. And although no attention has been given to the entertainments of the many church and fraternal organizations, these, too, were important contributive social functions. There were lectures, circuses, showboats, travelling concert troupes, musical artists of national and international repute, the American theater and the Deutsches Liebhabertheater. And when we realize that for every one entertainment that was advertised, there were probably two not advertised and without record, the number and variety of amusements available to the community seems almost incredible. By the

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[1]The Burns' Club was organized January 1, 1859, and a year later numbered forty members. Gazette, January 4, 1859; February 1, 1860. Known Festivals and Balls of the Burns' Club were held January 25, 1859; January 25, 1860; January 25, 1861; January 3, 1862. Ibid., January 19, 1859; January 25, 1860; January 17, 1861; December 28, 1861.

[2]Admirers of Tom Paine observed his birth date January 29, 1860, with addresses in German and English, and musical numbers by Storm's Military Band. Ibid., January 24, 1860.

[3]The Old Pioneer Settler's Organization was organized January 23, 1858; Wilkie, op. cit., p. 211. Its third annual festival was celebrated February 22, 1860. Its fifth annual festival was held January 14, 1862. Gazette, February 15, 1860; January 3, 1862.

[4]The Young Pioneer Settler's Association was organized in 1859, for its fourth annual festival was held January 8, 1862. Ibid., January 8, 1862.

[5]The New England Society was organized in 1859, for its Second Annual Festival was held December 21, 1860. Gazette, December 11, 1860. Its fourth annual celebration was held December 1, 1862. Ibid., December 1, 1862.

[6]The Pennsylvanians of the town met December 13, 1860, to form a Keystone Society. Its second annual festival was held December 18, 1861. Ibid., December 11, 1860; December 13, 1861.

time of the Civil War, Davenport had advanced far from the days of 1836 when the music for a Grand Ball was furnished by one violin, for in 1862 a Grand Concert could be given with all the words and music composed by local citizens:[1] this, in many respects, was the highest point in the history of local entertainment during this period.

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[1] Democrat and News, March 19, 1862. "Davenport composers and poets are budding out rapidly."

CHAPTER VI

SCHOOLS, BOOKSTORES, AND LIBRARY ASSOCIATIONS

A. Schools

It is not possible to name the first school in Davenport, although it is probable that the first regularly organized school in the town was conducted by the Catholic Church. However, the records are very unsatisfactory, and the question of the first school in the community must be long debated. But from uncertain beginnings, the spirit and desire for education developed through the years and supported many private schools, seminaries, academies and colleges. Many of the schools with titles of institutions of higher learning were that in name only, but at least one legitimate college was established in the forties which is still flourishing to this day, although now in a different city. Too, there was a short-lived College of Physicians and Surgeons, and there were night schools, and a Commercial College, as well as many privately tutored classes too numerous to mention here. And toward the end of the period studied, in 1856, a Davenport educator conceived a plan to establish a National University on the nearby government-owned Rock Island: a University rivalling in the plans of its founder the largest universities of today. Such an unrealized dream is worthy of mention if only for its ambitious scope. But for the beginnings of schools in Davenport, we must go back to simple realities.

Before 1840 there were several schools in Davenport. Probably the first was the one conducted by the Rev. J. A. M. Pelamour-

gues in St. Anthony's Church, dedicated May 23, 1839:[1] this was the first church building in the town and in the early days served not only as a religious temple, but also as a "city hall, seat of justice, school house, public forum . . . . (for) meeting or literary exercises."[2] The school here, of course, was used for primary instruction, and during the first few years the pastor of the church was the only instructor. By 1840 Father Pelamourgues had twelve children in his class,[3] and in the following year he placed a regular advertisement in the Gazette which stated that he was now assisted by "a capable and experienced teacher."[4] All of the children attending the school, which was non-sectarian, received "every week, without extra charges, four lessons of the French language, if requested by the parents."[5] This was not the first time that a foreign language was taught in Davenport, however, for three years earlier, in 1839, French, as well as Italian, was being taught in the Misses O'Hara Seminary for Young Ladies.[6] The first Announcement of this seminary appeared in the Iowa Sun

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[1]Harry E. Downer, History of Davenport and Scott County, Iowa (Chicago, 1910), I, 945; Rev. J. F. Kempker, "Very Rev. J.A. M. Pelamourgues, V.G.," Annals of Iowa (3rd series), VI, No. 2 (Des Moines, July, 1903), 115-21; for the beginnings of schools and early education in Iowa (and Davenport), see Wm. J. Petersen, "Some Beginnings in Iowa," Iowa Journal of History and Politics, XXVIII (January, 1930), 3-54; T. S. Parvin, "Who Taught the First School in Iowa, and When and Where?" Iowa Historical Record, V (January, 1889), 201-12; J. A. Swisher, "Pioneer Learning," Palimpsest, XVI (May, 1935), 137-45; note in the same volume Swisher's "The Academy," pp. 146-55; Leonard F. Parker, "Teachers in Iowa Before 1858," Historical Lectures upon Early Leaders in the Professions in the Territory of Iowa (State Historical Society, Iowa City, 1894), pp. 27-69.

[2]Downer, op. cit., I, 915.

[3]Democrat and Leader, October 13, 1935.

[4]Gazette, November 25, 1841. Pelamourgues also gave French lessons to adults: "Lessons of French will be also given four times a week, at candle light, if a sufficient class can be formed."

[5]Ibid. [6]Iowa Sun, September 4, 1839.

for September 4, 1839, and the list of subjects[1] available to the students is creditable to a community of only three hundred persons:

Reading, Writing, Arithmetic, English Grammar, Geography, History, Chronology, Composition and Needle Work .	$ 7.00 per quarter
Students under ten years of age, exclusive of Writing and Arithmetic . . .	5.00 per quarter
Music, without use of piano	18.00 per quarter
French	9.00 per quarter
Italian	9.00 per quarter
Drawing	10.00 per quarter
Poonah Painting,[2] Ornamental Tinting, Inlaying, etc., extra.	

At about this same time, a Mr. Blood opened a Common School.[3]

These were the realities of the thirties, years which were, however, not without their dreams: in January, 1838, the territorial legislature passed an act to incorporate the Davenport Manual Labor College, with the object of promoting "the general interests of education and to qualify young men to engage in the several employments of society."[4] The plan progressed to the appointment of twenty-four trustees, among them Antoine Le Claire and George Davenport.[5] The initial regulations provided for the purchase of equipment and for the installation of a system of manual labor, "in order that the expenses of the students might be lessened and at the same time their health promoted."[6] To

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[1] Ibid.

[2] Poonah painting: "A style of painting, popular in England in the nineteenth century, in which a thick opaque color is applied without background and scarcely any shading, to thin paper, producing flowers, birds, etc., in imitation of Oriental work." (Webster.)

[3] Downer, op. cit., I, 161. The public school system in Iowa had its beginning in acts of the first Territorial Legislature, passed January 1, 1839 and January 15, 1839. Statute Laws of the Territory of Iowa (Dubuque, 1839), pp. 180-85.

[4] Downer, op. cit., I, 921. J. A. Swisher, "The Academy," Palimpsest, XVI (May, 1935), 146-55.

[5] Swisher, "The Academy," op. cit. [6] Ibid.

guard against over-capitalization "the law provided that the real estate holdings of the school should never exceed six hundred and forty acres."[1] But this precaution proved unnecessary, since for lack of students and lack of funds, the College failed to function.[2] But its conception at such an early date is ample evidence of the fervor for education among the first settlers.

During the forties numerous private schools, and several academies and colleges were established in the town. Not all long endured, of course, but in November of 1850, when the population of the town numbered about fourteen hundred, ten of these institutions were still flourishing,[3] so that a student might "commence with (his) letters and without leaving the town, graduate in all the higher branches of an English education, with a knowledge of the dead languages and very many of the living ones, and the accomplishments of singing and instrumental music";[4] for that matter he might even have entered a College of Physicians and Surgeons.[5] Among the schools of this decade apparently only for young students were those of J. H. Tice,[6] J. Thorington,[7] Mary A. Bergen,[8] Mrs. Bryson,[9] and W. P. Campbell:[10] all English schools.

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[1] Ibid. [2] Ibid. [3] Gazette, November 7, 1850.

[4] Ibid. [5] See later discussion, p. 152.

[6] Downer, op. cit., I, 922. J. H. Tice's school was active from May to November, 1842, having from fifteen to thirty-two students.

[7] John Newhall, Sketches of Iowa, or the Emigrant's Guide (Burlington, 1841), p. 85.

[8] Ibid. Cf. Miss Bergen's advertisement in the Gazette, December 16, 1847.

[9] Newhall, op. cit., p. 85.

[10] Gazette, January 27, 1848: "We are requested to state that an examination of the scholars of Mr. W. P. Campbell will take place on Friday afternoon, next, to which the public are invited to attend."

The first German private school was also opened in this decade, 1848, and was conducted by Matthias Rohlfs.[1] This, too, was limited to elementary instruction.

The establishment of institutions of higher learning was suggested early at intervals:[2] in 1843 several letters and editorials appeared in the Gazette urging the establishment of an "Academic Institution of an Improved Character . . . . (for) moral and intellectual improvement."[3] The editor of the Gazette commended the suggestion.[4] And again, as the Catholics had sponsored one of the first schools in Davenport, so did they establish the first school of higher instruction, open only to girls, St. Philomena's Academy which was opened in 1845 in connection with Father Pelamourgues school in St. Anthony's Church.[5] This Academy was discontinued in 1847 for lack of adequate financial support.[6] But in the following year, 1848,[7] another "Young Ladies' School with

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[1]August P. Richter, Geschichte der Stadt Davenport und des County Scott nebst Seitenblicken auf das Territorium und den Staat Iowa (Davenport, 1917), p. 548. "In den 1840er und '50er Jahren gab es in Scott County die folgenden früheren deutschen Lehrer: Franz Kröger . . . . Christian J. Schmidt, Matth. J. Rohlfs, dessen Schwager John U. Rohde, N. J. Rusch, Pastor J. G. Wiehle, Carl Mahnke, Emil Geisler, Carl Mayer, H. H. Andresen, Henry J. True, Pastor F. Kröger, H. Hannecke, Jürgen Broders, C. H. Jensen, N. Nissen (tüchtiger Mathematiker und Botaniker), Wm. Riepe und Pastor Frengang, sowie vielleicht auch noch einige andere." Ibid., p. 549.

[2]Gazette, August 17, 1843; see also issues for August 24, 1843, and September 7, 1843.

[3]Ibid. [4]Ibid. [5]Downer, op. cit., I, 954. [6]Ibid.

[7]The report of the Superintendent of Public Instruction of Iowa, of this year, indicates that there were 41,446 children of school age in the state at this time; of these only 7,077 were in public schools. There were one hundred and twenty teachers employed publicly at this time, twenty-three of whom were women. The average salary of the men was sixteen dollars per month, and of the women nine dollars per month. The state had six hundred and seventy-three organized school districts in this year. Benjamin F. Gue, History of Iowa from the Earliest Times to the Beginning of the Twentieth Century (New York, 1903), I, 257.

all the branches of Education usually taught in Female Academies" was opened June nineteenth, by Miss Susan Jones and Mrs. Prescott.[1] The published curriculum was not extensive: "Common English Branches; Higher English Branches including the higher branches of Mathematics"[2] as well as French; drawing, painting, vocal and instrumental music.[3] This school continued in the next year under the name of the Davenport Academy,[4] under the direction of Mr. and Mrs. Prescott, and opened September 3, 1849, in a house having "two spacious school rooms,"[5] with arrangements for male as well as female students.[6] Additions to the curriculum of the preceding year were the subjects of Latin and Greek.[7] November of the same year, 1849, saw the opening of Miss Hunt's English and Classical School, for primary and advanced scholars.[8] The Higher English branches, including algebra, were given: and the languages taught included Latin, French and Italian.[9] There was the usual adjunct of ornamental needle work and fancy knitting.[10] Schools of a more serious business, rather than social intent, were represented in this decade by the evening schools of William P. Campbell[11] and Jas. Thorington.[12] Campbell taught other than the three "r's," the very practical subjects of algebra, geography, bookkeeping

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[1] Gazette, June 15, 1848. [2] Ibid. [3] Ibid.

[4] Ibid., August 23, 1849; this may have been a different school, instead of a continuation of the Young Ladies' School, but Mrs. Prescott's name links both of them.

[5] Ibid. [6] Ibid. [7] Ibid.

[8] Ibid., November 15, 1849. [9] Ibid. [10] Ibid.

[11] Ibid., November 8, 1849: "Mr. William P. Campbell would inform all persons . . . . that (his) school commenced on the fifteenth of October past, and will continue through the winter."

[12] Ibid., October 4, 1849: "I will teach an Evening School the ensuing winter, commencing 1st Monday in November, provided I can get from 20 to 30 pupils. Jas. Thorington."

and surveying;[1] the tuition fee was reasonable, only one dollar per month.[2]

The most outstanding educational institutions established in Davenport during the forties were the College of Physicians and Surgeons of the Upper Mississippi, and Iowa College. The latter was of long duration and merits special discussion, but the medical school was active locally for only one year, 1849-1850.[3] The formation of this college was not of local inspiration, but had its origin in 1844 in La Porte, Indiana, where it was known as the Indiana Medical College. In 1847 the school was removed to St. Charles, Illinois; in 1848 to Rock Island, and finally 1849-1850 to Davenport.[4] But in spite of its migrations, the school was not without merit: in 1850 it was recognized by the State University as its medical department.[5] It opened in Davenport, November, 1849, with five or seven faculty members:[6] professors of anatomy, surgery, physiology, pathology, medical jurisprudence, materia medica, therapeutics, theory and practice of medicine, obstetrics and chemistry.[7] During its activity in Davenport some fifteen students were graduated.[8] But after the June Commencement of 1850 Davenport knew the school no more, for plans

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[1] Ibid., November 8, 1849. [2] Ibid.

[3] Downer, op. cit., I, 946. Dr. William Watson, "Early Medical Practitioners," Historical Lectures Upon Early Leaders in the Professions in the Territory of Iowa (Iowa City, 1894), pp.3-26.

[4] Ibid. [5] Gazette, March 7, 1850.

[6] Ibid. Five professors made up the faculty when the college opened, and two were to be appointed later.

[7] Ibid.

[8] This number is not certain: Watson, op. cit., p. 22, states that there were only five graduates. Downer, op. cit., I, 946, states that six students received their M.D. degree in June of 1850. But already as early as February 20, 1850, nine students were graduated from the school. Gazette, March 7, 1850.

had already been made by the faculty to move to Keokuk.[1] Far more important in point of contribution to the intellectual and cultural life of the community was the establishment of Iowa College in 1848.

The Iowa College Association was formed by the members of the Iowa Band at Denmark, Iowa, in April, 1844.[2] For several years previously plans to establish a college in Iowa had been discussed,[3] but nothing definite had been determined upon. But at one of the meetings of the Band in 1844, the Reverend James J. Hill laid a silver dollar on the table and said, "I give one dollar for the founding of a Christian College in Iowa. Appoint your trustees to care for that dollar."[4] A committee was thereupon appointed to determine upon a site: in 1846 Davenport was chosen as the desired location, provided the citizens would raise about fifteen hundred dollars[5] for the enterprise and grant property for

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[1]Downer, op. cit., I, 946; Watson, op. cit., p. 22.

[2]For a full discussion of the Iowa Band and of the Iowa College Association, see: (a) Reverend Ephraim Adams, The Iowa Band (Chicago and Boston, n.d.), pp. 85-114 especially. (b) Downer, op. cit., I, pp. 179, 946-47. (c) Franc B. Wilkie, Davenport Past and Present (Davenport, 1858), pp. 299-301. (d) Reverend James L. Hill, "Formative Influences in Early Iowa," Annals of Iowa, X (3d series, Des Moines, October, 1911), pp. 202-28. (e) F. Herriott, "Whence Came the Pioneers of Iowa," Annals of Iowa, 3d series, VII (April, 1906), 367-79. (f) Ruth A. Gallaher, "The Iowa Band," Palimpsest, XI (August, 1930), 355-66. (g) Clarence R. Aurner, "Courses of Study," Palimpsest, XI (October, 1930), pp. 446-61.

[3]Said one of the members of the Iowa Band at the time of its organization, 1843: "If each one of us can only plant one good permanent church, and all together build a college, what a work that would be." Gallaher, op. cit.

[4]"The man who gave the first dollar to Grinnell College (Iowa College) had at the time on his table bear meat and wild honey. There was no settled minister between him and the Pacific ocean." When he was gone from his house at one time his wife slept "in the unfinished second story of their newly built house (and) . . . . drew the ladder up after her." Hill, op. cit., p. 223.

[5]Wilkie, op. cit., p. 299 and Downer, op. cit., I, 179,

the college grounds.[1] The land was given to the Association by Antoine Le Claire, on the bluff near Western Avenue, between Sixth and Seventh Streets: and almost all of the required money was donated by the citizens.[2] A charter was secured for the institution under the Territory of Iowa, January 4, 1847, with twelve trustees: three Presbyterians and nine Congregationalists.[3] Classes began in the Preparatory Department, November, 1848, under the direction of Reverend Erasmus Ripley, in the basement of the Presbyterian Church, while a building was being erected on the bluff.[4] This structure was "an unpretentious single story brick edifice twenty-five by forty-eight feet[5] in extent, with a cupola, and contained one large room, chapel and school room combined, with recitation rooms in the rear"[6]--the first college building in Iowa, erected by the contributions of Davenport citizens.[7]

In 1850 the first college class was formed here, and the entrance requirements for the members were rigid: candidates had to be fourteen years of age, "present adequate testimonials of good moral character, and sustain a satisfactory examination in English Grammar, Geography, Arithmetic, Algebra, through simple

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give this figure as the required sum. But the Reverend Ephraim Adams, op. cit., p. 108, gives fourteen hundred dollars as the sum demanded.

[1]Adams, op. cit., p. 108.

[2]Thirteen lots were given by Le Claire, and the citizens of Davenport pledged thirteen hundred and thirty-two dollars by 1847. Ibid.

[3]Downer, op. cit., I, 947.

[4]Ibid. The salary of Erasmus Ripley was five hundred dollars per year.

[5]Gallaher, op. cit., p. 364, gives the dimensions of the first building as thirty-six by fifty-five feet.

[6]Downer, op. cit., I, 947. [7]Ibid.

equations. Latin Grammar, Caesar's Commentaries, Cicero's Select Orations, Vergil, Greek Grammar, and the Anabesis--or their equivalent."[1] The studies pursued in the College were "those required in the first institutions of the East."[2] In the Freshman year, algebra,

> a term of history, a little elocution, "Legendre," and Latin--Livy, Ovid, Horace, Vergil, and Latin prose composition. During the second year [the students] studied Horace, Demosthenes, Thucydides, and Greek prose composition, German, surveying "with use of instruments," conic sections, botany, and the philosophy of English Grammar. As Juniors, calculus, astronomy, zoology, mineralogy, physiology, "with charts," philosophy, rhetoric, natural theology, Tacitus, selected Greek tragedies, and both Latin and Greek composition commanded their attention. When they became seniors the only Greek and Latin required were Plato's Republic and Cicero on the immortality of the soul, chemistry, and geology completed the scientific agendum, and whatever intellectual energy remained was devoted to logic, mental philosophy, Upham on the will, moral science, evidences of Christianity, Butler's Analogy, political economy, and Story on the Constitution.[3]

The first college class to come through this ordeal, William and John Windsor, was graduated in 1854.[4] And in this same year, because of the development of the town, the college was moved to a ten acre site between Brady and Harrison Streets, above Tenth Street.[5] Here a stone college building, erected at a cost of twenty-two thousand dollars,[6] was dedicated July 28, 1856.[7] It was three stories in height with a basement, and contained "a large room for the preparatory and English departments, a labora-

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[1]Wilkie, op. cit., p. 300. [2]Ibid.

[3]Aurner, op. cit., pp. 446-47. The following text books were used in the College from 1849-50: English: Colburn's Intellectual Arithmetic, Davies' Arithmetic, Wells' Grammar, Morse's Geography, Olmstead's Philosophy, Day's Algebra, Davies' Legendre's Geometry. Latin: Weld's Latin Lessons, Andrew's and Stoddard's Latin grammars, Anthon's Caesar, Anthon's Sallust, Cooper's Virgil, Anthon's Ainsworth's Dictionary. Greek: Kuhner's Greek Grammar, Owen's Anabesis, Greek Testament, Donnegan's Lexicon. Gazette, August 23, 1849.

[4]Downer, op. cit., I, 947. [5]Ibid. [6]Ibid.

[7]Daily Iowa State Democrat, July 28, 1856.

tory, a library of eighteen hundred[1] volumes, a cabinet of apparatus, literary society and recitation rooms, and on the third floor a dormitory of twelve rooms."[2] The college continued here for three years, and toward the end of its existence in Davenport had an average of one hundred students, all men, with about ten in the college proper,[3] the others being enrolled in the preparatory department. During 1857 young ladies were admitted to the advanced classes, and about twenty took advantage of this educational opportunity.[4] In 1859, however, because of a contemplated street projection through the campus, because one of the officials proved unfaithful, and since "it was felt that the atmosphere of river towns was not favorable for a Christian College,"[5] the property was sold, August, 1859, to the Episcopal diocese for religious and educational purposes.[6] Iowa College was then incorporated with the Congregational College in Grinnell, Iowa, known as Grinnell University, the Grinnell College of today.[7] The site of Iowa College was taken over by Griswold College,[8] organized December 7, 1859, which flourished for many years.[9]

Along with the expansion of Iowa College during the fifties, there were several other interesting developments in the local educational world during this decade. By 1851 Spanish had been added to the number of foreign languages then being taught in

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[1]The number of volumes in the library of Iowa College at about this time varies from 1200-1800-2000. The first figure is given in the Davenport Directory for 1855 (Davenport, 1855), p. xiv; the second figure is given by Wilkie, op. cit., p. 301; Downer, op. cit., I, 947; the third figure is given by Nathan H. Parker, Iowa As It Is in 1855,(Chicago, 1855), p. 251.

[2]Downer, op.cit., I, 947. [3]Wilkie, op.cit., p. 299.

[4]Ibid. [5]Gallaher, op. cit., p. 364.

[6]Downer, op.cit., I, 179. [7]Gallaher, op.cit., p. 364.

[8]Democrat and Leader, October 22, 1905.

[9]Downer, op. cit., I, 948.

the town.[1] In 1853 the Verein der Freien Deutschen Schule was organized, February 6, and the school was opened October 8, 1853, with Henry True as the first instructor:[2] by 1858 there were sixty-two students.[3] Among the schools of advanced education opened during this decade were W. V. Barr's Commercial College, a Ladies' College, and a Female University. Barr's school opened some time in 1855.[4] The Ladies' College, directed by T. H. Codding, opened May 2, 1855, in a four story building, one hundred and twenty feet by eighty feet in dimension, in the northeastern part of the city.[5] The course of instruction embraced "a full and complete classical education";[6] there was "a normal department, which (was) intended to qualify young ladies for teachers in all the various grades of schools from the College to the district school."[7] In the same year, 1855, the Davenport Female University opened; little is known of it. Possibly it was organized by Mrs. Macauliff, a poetess, who in 1853 planned to open such a school[8] if she received sufficient local support, giving courses in "English, Ancient and Modern History, Ancient and Modern Geography, Mythology, Botany, Philosophy of Composition, and the use

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[1]Charles Gerd announced that he had taken rooms at the United States Hotel and was prepared to give instructions in Penmanship, Latin, French, Spanish, German, and English. Gazette, March 27, 1851.

[2]Richter, op. cit., pp. 551 and 548. "Das Wort 'frei' in dem Namen bedeutete 'freisinnig,' oder frei von kirchlichen Einfluss" (P. 551).

[3]Wilkie, op. cit., p. 294. [4]Downer, op. cit., I, 953.

[5]Davenport Directory, 1855 (Davenport, 1855), p. xv. Gazette, December 28, 1854. In 1856 there were one hundred and fifty students in the College; Davenport Directory, 1856-1857 (Davenport, 1856), n.p.

[6]Davenport Directory, 1855 (Davenport, 1855), p. xv.

[7]Ibid. [8]Gazette, August 18, 1853.

of the Globes. French, Music, and Drawing, Writing, Arithmetic, and Book keeping, Embroidery, Knitting, Netting, Wax flowers etc., scriptural instructions, morals and polite department."[1] The University was noted in the Directory of 1855, which stated that three departments were already opened, and that "others will be opened as applicants demand. There will be sixteen professorships and eighteen different diplomas granted."[2]

But this dream of a future expansion of the Female University seems elemental in comparison to the grandiose scheme of Thales Lindsley of the Ladies' College[3] to establish a National University on nearby Rock Island in the Mississippi river.[4] And although his plans were never realized, they were given serious consideration at the time by members of Congress, the curriculum was established, and a board of trustees was organized.[5] The National University is worthy of mention here because it typifies the ambitious ideals of educators of the period. Lindsley and the board of trustees petitioned Congress for a grant of land on the island "'for the purpose of establishing a military and civil institution in the Northwest based upon voluntary and republican principles.'"[6] The courses of study proposed for the university numbered about one hundred, and required a faculty of one hundred professors, as well as tutors and teachers. The length of time necessary to complete the whole course of the university was

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[1] Ibid. [2] Davenport Directory, 1855 (Davenport, 1855), p.xiv.

[3] Democrat and Leader, July 22, 1920. Article by A. P. Richter.

[4] For a full discussion of the National University, see Major D. W. Flagler, A History of the Rock Island Arsenal (Washington, 1877), pp. 66-68. For a survey of various proposals to establish a National University, see Edgar Bruce Wesley, Proposed: The University of the United States (Minneapolis, 1936).

[5] Flagler, op. cit., pp. 66-68. [6] Ibid.

placed at sixteen years of "laborious study," for each course was divided into different subjects of study, each in turn divided into seven parts or subcourses. Concerning another one of the courses, Lindsley wrote:

> Note 1. The following schools are novel to the universities of the country, and mostly to those of the Continent:
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> | | | |
> |---|---|---|
> | 1st | School of domesticity | Elemental |
> | 2nd | School of ceremony | |
> | 3rd | School of the militia | |
> | 4th | School of manufactures | Professional |
> | 5th | School of arts | |
> | 6th | School of arms | |
> | 7th | School of editors | |
> | 8th | School of authors | |
> | 9th | School of politics | |
>
> Note 2. Five of these, viz., domesticity, ceremony, manufactures (wherein the business only of manufacturing is considered), editing and authorship--have never existed in any form as schools. Of the character and scope of many of the others the same is assertible.
>
> Respecting the qualifications required for students or cadets the pamphlet states as follows:
>
> Classes of Cadets
>
> | | |
> |---|---|
> | Able-bodied | Non-able-bodied |
> | Regular | Irregular |
> | State | National |
> | Representative | Non-representative[1] |

Thus, although the great aim of the University was to make representative men, it received almost anyone as a student: "married as well as unmarried, old as well as young, feeble as well as strong."[2]

The plan progressed to the point where funds were raised to permit Mr. Lindsley to visit members of Congress and other "influential persons to secure their aid in procuring the desired grant of land."[3] Lindsley conferred on the matter with the Hon. Stephen A. Douglas, who was, however, "familiar with the numerous schemes for obtaining title to lands on Rock Island,"[4] and sus-

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[1] Ibid. [2] Ibid. [3] Ibid. [4] Ibid.

pected Lindsley of promoting some such under-handed scheme. Douglas replied brusquely to the request: "For Heavens sake, sir, draw something thicker than a lace veil over your scheme."[1] Lindsley then presented his proposals to Congress and they were referred to the Military Committee of the Senate.[2] The chairman of the committee wrote to the Secretary of War, Jefferson Davis, to ask if the petition could be granted. Davis replied that that was out of the question, for the lands were being reserved for a government armory.[3] Lindsley did not give up hope even then, but continued to plague Davis with letters full of "long and exhaustive arguments . . . . setting forth the advantage and honor that the War Department would receive from granting lands to the university."[4] Had Davis realized that Rock Island was soon to become one of the most powerful centers of his enemy in the Civil War, possibly the petition would have been granted. But the plan was never realized.

Although the National University and the earlier Davenport Manual Labor College were two important educational projects which never materialized, we have noted that Davenport had its share of private schools, academies, and colleges before the Civil War; schools which offered courses ranging from Poonah painting to Cicero on the Immortality of the Soul, and in German, Spanish, French, Italian, Greek and Latin. All of these institutions of learning, long lasting or ephemeral, were vital "instruments of culture,"[5] and made up part of the total of fifty academies, colleges and universities which were established in Iowa between 1838

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[1] Ibid. [2] Ibid. [3] Ibid. [4] Ibid.

[5] Irving Berdine Richman, Iowa to Iowa (Iowa City, 1931), p. 294.

and 1852[1] and led it to be called the "Massachusetts of the West,"[2] of which, indeed Davenport was its Boston as the mother of Iowa Colleges.

B. Bookstores and Library Associations

Other than the establishment of schools and colleges, one of the most noteworthy evidences of an intelligent and cultured people in Davenport before the Civil War was the many bookstores and library associations supported by them.[3] The two institutions are closely related during this period, for the library associations were a development of the bookstore trade. When we realize that now, as a city of sixty thousand persons, Davenport is able to support only one bookstore, whereas in 1858, with a population of only twelve thousand,[4] six or seven bookstores were flourishing in the town,[5] the importance and social influence of this trade becomes more significant.[6] Books and literary journals were published in the town; one of the periodicals was a reprint from the original English plates. But unfortunately, the records of the earliest book trade activity are meager.

Although books were sold in Davenport during the thirties by the general stores, there is no extant record or advertisement

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[1]Herriot, op. cit., p. 370. [2]Ibid., p. 371.

[3]No effort will be made in this study to discuss the private, school or sectarian libraries in the community; their influence was real and lasting, but they were available only to a small select portion of the population.

[4]Davenport Directory, 1858-1859 (Chicago, 1858), n.p. This directory lists seven booksellers and stationers, two of whom were also publishers.

[5]Ibid.

[6]The bookstores of this time had to meet the competition of the many travelling book agents whose visits to the town were often announced editorially. Gazette, December 16, 1852; April 12, 1849.

of a book store at this time. Two stores active in the thirties, Lesslie's and Eldridge's[1] are known to have sold books in later years, and possibly their book sales began in the thirties. But not until 1841 did a regular book advertisement of a local merchant appear. C. Lesslie advertised, November 25, 1841, stationery, writing materials, "Bibles, Testaments, Spelling Books, Dictionaries, Arithmetics, Grammars, Geographies etc.," along with the strange shelf-fellows of fish hooks and lines, tooth-, hair-, nail- and clothes-brushes.[2] Lesslie seems to have been without serious competition until 1849 when A. Sanders' Davenport Bookstore was opened.[3] One of Sanders' first advertisements lists a veritable cross-section of classical and standard works.[4] His store, on Front Street, continued at least through 1853.

One year after the opening of Sanders' store, 1850, saw the establishment of Davenport's first "exclusive bookstore,"[5] by W. H. Holmes, who had bought out the stock of D. C. Eldridge.[6] For many years, Holmes' bookstore was the most important one in the town. His start in the book trade was probably not unlike many others of this time, for he was set up in business with a supply of stock furnished by Clafin and Company, publishers and mill owners, of Cleveland, Ohio; the profits of the store were equally shared by Holmes and his backers.[7] To increase his profits, Holmes, not content with the business in Davenport, bought a horse and wagon, filled it with books and stationery and made a selling tour "over all the settled portion of Iowa, which did not

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[1]Downer, op. cit., I, p. 160. [2]Gazette, November 25, 1841.

[3]Ibid., November 22, 1849. [4]Ibid.

[5]Davenport Directory for 1855 (Davenport, 1855), p.xi.

[6]Ibid.

[7]Democrat and Leader, October 22, 1905. Article by W. H. Holmes.

then mean more than forty miles west of Cedar County and Iowa City,"[1] or about ninety miles west of the Mississippi. Holmes' bookstore continued in Davenport until January of 1856, when it was taken over by George W. Ells, also backed by Clafin and Company, and became known as the George W. Ells and Company Bookstore.[2] It was still flourishing in 1858 in the selling and publishing of books.[3]

Other bookstores active in the fifties were Smith's, Carey's and Starr's. Smith's Variety Store, at the corner of Second and Brady Streets, seems to have sold books of a lighter vein than its competitors; Smith's advertisements list primarily books for children, books on etiquette, and books on temperance and kindred subjects.[4] T. De Witt Carey, a pioneer of the thirties in his interest in books and libraries,[5] opened a bookstore in combination with a reading room and a circulating library early in 1853. His establishment was in Forrest's Block, on the corner of Third and Brady Streets.[6] He was the first in Davenport to inaugurate a circulating library, which will be discussed later, and the first to publish an independent journal of a literary cast, the semi-monthly Davenport Bee.[7] It started ambitiously with an

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[1] Ibid. [2] Ibid. See also Gazette, January 8, 1856.

[3] Davenport Directory, 1858-1859 (Chicago, 1858), n.p.

[4] Gazette, July 25, 1850. See Appendix I.

[5] T. De Witt Carey was one of the original members of the Carey Library Association of 1839, which will be discussed later.

[6] Gazette, January 27, 1853; February 10, 1853. Carey's establishment opened February 7, 1853.

[7] Ibid., March 10, 1853. The first issue of the Bee was scheduled to appear March 15, 1853; the first number met with a favorable reception: Gazette, March 24, 1853. Of its duration, see History of Scott County, Iowa (Interstate Publishing Company, Chicago, 1882), p. 599.

issue of twelve hundred copies, but was of short duration.[1] Later in this same year, 1853, Carey's store was taken over by Eli Adams and became known as the Iowa Bookstore.[2] Adams was also inspired to issue a publication of some sort, and seems, surprisingly enough, to have acquired the plates of the English Penny Magazine,[3] which he planned to issue "in Semi-Monthly Parts, each containing Seven Numbers on good white paper, Royal Octavo size, comprising fifty-six pages with numerous illustrations and Index of Contents, all enveloped in a good cover at the low price of Fifteen Cents Each Part."[4] The publication of seventy-two parts was contemplated, in eight volumes.[5] It is not known how many appeared. A few years later Adams was again inspired to issue a journal of original inspiration, The Literary Star in the West, the first and only number of which appeared January 1, 1856.[6]

Some time in this same year, or earlier, another bookstore was opened in the town, selling books ranging in price from twenty-five cents to three dollars: S. H. Starr's Twin City Bookstore, opposite the Le Claire House.[7] And in 1858, other than Adams', Ells' and Starr's bookstores, there were those of Luse and Lane,[8]

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[1] Ibid.

[2] Ibid., October 27, 1853.

[3] Ibid., October 27, 1853. The Penny Magazine was described as "an Encyclopaedia of Useful Knowledge . . . . comprising a large amount of information relating to Science, Literature, the Arts, History, Biography, Natural History, Manners and Customs of Nations."

[4] Ibid.

[5] Ibid.

[6] Davenport Directory, 1856-1857 (Davenport, 1856), n.p.

[7] Gazette, July 7, 1856.

[8] Luse, Lane and Co. were primarily printers and publishers, although the Directory of 1858-1859 (Chicago, 1858), also listed them as booksellers. Established in 1854, the company claimed to be the "only Publishing House in the State." Wilkie, op. cit., pp. 267-68. However, as early as 1841 the Gazette Company was equipped to publish books, and in 1853, a Mr. McIntosh opened a bindery company. Gazette, September 2, 1841; February 17, 1853.

John Marder (probably with Eli Adams), Charles G. Plummer, and Smallfield and Holm.[1] Of these, Eli Adams and Starr maintained circulating libraries.

A desire to establish libraries early appeared on the Iowa frontier. Seven years before Iowa became a State, the first legislative assembly of the Territory of Iowa concerned itself with formal regulations for the establishment of public libraries.[2] In January 1839,[3] an act for the incorporation of public libraries was passed by the legislature which authorized the "inhabitants of any city, town, village, or neighborhood to assemble for the purpose of holding a library election whenever the community had subscribed one hundred dollars for a public library," acquired by the selling of shares.[4] And although Davenport at this time was a small hamlet of less than three hundred population, those interested in the establishment of a library were not long in taking advantage of the provisions of the act. Within a few months after its passage, stock was sold in a proposed Davenport library even before the formal organization of a library association.[5] But in April, 1839, the stock holders met to elect officers and to bind themselves to the payment of their subscribed shares at five dol-

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[1] Davenport Directory, 1858-1859 (Chicago, 1858), n.p.

[2] Letha Pearl McGuire, "A Study of the Public Library Movement in Iowa with Special Reference to Certain Outstanding and Typical Libraries" (unpublished M.A. dissertation, University of Illinois, 1929), p. 12. McGuire, "A Study of the Public Library Movement in Iowa," Iowa Journal of History and Politics (January, 1937), pp. 22-72.

[3] "An act for the incorporation of public libraries," passed January 23, 1839. Governor Robert Lucas, Executive Journal of Iowa, 1838-1841 (ed. Benjamin F. Shambaugh, Iowa City, 1906), p. 296.

[4] McGuire, op. cit., (M.A. thesis), p. 12.

[5] Iowa Sun, April 3, 1839.

lars per share.[1] Fifteen persons appeared at the meeting and subscribed one hundred and fifteen dollars.[2] These proceedings of the Carey Library Association, as it was called, were then duly recorded, May 4, 1839, with the Town Clerk.[3] The number of subscribers, the amount of money subscribed, and the formal legal recording, all indicate a serious real purpose on the part of the members of the association to establish a library; possibly one was established, but no further record is extant. In the next year, however, D. C. Eldridge, one of the members of the association, opened a reading room, containing some thirty or forty leading newspapers of the country, and some magazines, on the ground floor of the Le Claire Hotel.[4] This place, in the words of one who knew it, "was the grand center of attraction for everybody, and did more, perhaps, to promote the growth of intellectual inter-

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[1] Journal A, p. 48 of records of Scott County. This journal is no longer in existence, but the following is cited by Downer, op. cit., I, 783, a reputable local historian: "At a meeting of subscribers at the Davenport Hotel on the sixth day of April, 1839, in the County of Scott, Territory of Iowa, for the purpose of organizing a Library Association for said town of Davenport the following subscription paper was read with the names thereunto subscribed, as follows, to wit: For the purpose of establishing a public library in the town of Davenport, we, the subscribers, agree and bind ourselves to pay for every share set opposite our names the sum of five dollars, as soon as we may be called on for that purpose by the officers to be elected, so soon as twenty shares are subscribed . . . . . On motion it was unanimously Resolved, That this Association be called the Carey Library Association of the Town of Davenport.

"The number of subscribers present at said meeting was fifteen, the amount subscribed $115.00. Recorded May 4, 1839, at one o'clock."

[2] Ibid.

[3] Ibid.

[4] Downer, op. cit., I, 784. Wilkie, op. cit., p. 88. Gazette, August 4, 1842. It is not known what papers were available in Eldridge's Reading Room, but at about this time, from 1837 to 1841, the following papers were subscribed to by Antoine Le Claire, prominent pioneer settler: The Galena, The Missouri Republic, Iowa Territorial Gazette, Belmont Gazette, Wisconsin Gazette, Rock Island Banner, Illinois Cultivator, and Burlington Hawkeye. From the Antoine Le Claire papers, Davenport Academy of Arts and Science.

course than any other influence."[1] And in later years, another member of the original library association, C. De Witt Carey, was to continue the spirit of its members by opening another reading room.

C. De Witt Carey's reading room with a circulating library, apparently the first in the town, on the corner of Third and Brady Streets, was opened February 7, 1853,[2] for the "friends of Science, Art, Literature, News, Curiosities."[3] Apparently Eldridge's reading room had been generally appropriated by the men of the town, for Carey made an especial point to invite the "Ladies . . . . to call."[4] The library facilities, of course, were open only to subscribers, although books, newspapers and magazines were sold to everyone.[5] Carey had on file for his subscribers "about fifty different journals and many of the periodicals of the day,"[6] and soon after opening he was inspired to a publication of his own, The Davenport Bee--a semi-monthly journal "independent in politics and devoted to general news (and) the improvement of the mind."[7] It is not known how many issues appeared. Carey was a careful manager of his enterprise, never adding new books to his circulating library until he felt certain he had enough subscribers to support additional expense,[8] and the editor of the Gazette lauded the enterprise editorially,[9] urging everyone to join. Four months after its establishment it was still earning a profit for Carey, although in warning his subscribers June 30, 1853, that their sec-

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[1] Wilkie, op. cit., p. 88.

[2] Gazette, January 27, 1853; February 10, 1853.

[3] Ibid., February 10, 1853. [4] Ibid. [5] Ibid. [6] Ibid.

[7] Ibid., March 10, 1853; the first number of the Davenport Bee was scheduled to appear March 15, 1853.

[8] Gazette, May 5, 1853. [9] Ibid., February 10, 1853.

ond quarter dues had to be paid, he reminded them that the "expenses of keeping it (the reading room and library) up are about equal to the receipts, and surely it ought not to run behind."[1] But by October of this year, whether for financial reasons or otherwise, Carey's reading room and library were taken over by Eli Adams,[2] publisher of the reprint of the English Penny Magazine, and later of the Literary Star in the West, and opened about November 1, 1853, "with new additions."[3] Later in November the rooms were closed for a time while Adams made a trip to the east,[4] and they did not reopen until the ninth of January, 1854.[5] At this time the following papers and periodicals were available to the subscribers of the library:[6]

> Daily papers from New York, Philadelphia, Baltimore, Washington, Cincinnati, Chicago, St. Louis, etc., also weekly and tri-weekly papers from Iowa, Wisconsin, Minnesota, Michigan, Illinois, Indiana, Ohio, etc.; also the following foreign periodicals: London Punch, London Art Journal, London Illustrated News, Dublin Nation, Blackwood's Magazine, Edinburgh Journal, Deutsche Kirchenfreund, Leipzig Illust. Zeitung, and the Courier des Etats-Unis. Among the domestic periodicals available were Harper's, Putnam's, Graham's, Hunt's Merchant's Magazine, New Yorker Statts Zeitung, Godey's Lady's Book, Knickerbocker, Littel's Living Age, and Gleason's Pictorial,

a collection of newspapers and of foreign periodicals far superior to that of the present Davenport Public Library.[7] Except for one other circulating library maintained by a bookstore, Starr's in

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[1] Ibid., June 30, 1853. [2] Ibid., October 27, 1853.

[3] Ibid. [4] Ibid., November 17, 1853.

[5] Ibid., January 12, 1854. [6] Ibid.

[7] One must realize, of course, that "today there are many more excellent magazines published in our country which take the place of the foreign ones, so that in variety and extent, our magazine list of today (of the Davenport Public Library) is vastly superior to the list of 1854." Too, those of 1854 were not available to the free use of the public. Communication of Edna Giesler, Librarian of the Davenport Public Library, May 19, 1937.

1856,[1] the history of the local libraries for the next several years is intimately associated with the Young Men's Literary Association which has been discussed elsewhere.[2] However, a few additional remarks may be added here.

The Young Men's Literary Association took its first steps to establish a library early in 1854; the group was aided in its efforts by gifts of money and of books.[3] The Association did not wish to purchase any books until one thousand dollars had been collected.[4] The original purpose of the society was to restrict the use of the library to its members, but in 1855 General George B. Sargent, a prominent citizen of New England background, offered to donate five hundred dollars to the organization if the society would incorporate and make the books available to the public at a charge not to exceed three dollars per year.[5] His offer was accepted:[6] in 1856 five hundred volumes were purchased outright by the society in the Boston market,[7] and this selection with the books already owned by them, formed a library "highly creditable to the city."[8] Soon after the opening of the library the hard times of 1857-1858 caused the organization to collapse, October, 1858, and the books were stored for a time in the basement of Cook and Sargent's Bank.[9] But in the following month, F. H. Griggs asked C. S. Watkins to help him reorganize the library.[10] The

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[1] Gazette, July 7, 1856: Starr's circulating library was "in full blast."

[2] See Chap. I, pp. 11-13. [3] Ibid. [4] Ibid.

[5] McGuire, op. cit., Iowa Journal, p. 25. Information furnished by Mrs. Irvine of the Davenport Public Library. Personal interview.

[6] Ibid. [7] See Chap. I, p. 12.

[8] Gazette, July 2, 1856.

[9] McGuire, op.cit., Iowa Journal, p. 25. [10] Ibid.

twelve hundred volumes,[1] newspapers and magazines were then moved to Merwin's Block, on Perry Street north of Third.[2] Griggs engaged a young man as librarian, and the library was opened two evenings each week. The membership fee was reduced from the former five dollars per year, in spite of Sargent's restrictions, to only two dollars per year.[3] The library continued here for two years; in 1859 it was opened three evenings each week, Monday, Wednesday and Saturday.[4] It was then moved to the second floor of Griggs' Block on Third and Perry Streets.[5]

Since the membership fee prevented many from enjoying the advantages of the library of the Young Men's Literary Association, the Democrat urged that a free public library be established, 1859, for it would be an especial social and intellectual benefit for the poorer classes.[6] By 1862 when the Young Men's Literary Association was again in too poor a financial condition to carry on the library, the Gazette also suggested that some arrangement ought to be made whereby it might be thrown "open to the public at large, under some permanent agreement."[7] The suggestion was taken up by a group of young lawyers, known as the "Associated Congress," a debating society, who made a formal proposal to assume control and care of the library to continue its public usefulness.[8] This proposal was accepted, and for the next ten years the Associated Congress remained in control.[9] In 1873-1874 the women of Davenport were invited to assume the management of the

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[1] Gazette, December 4, 1858. [2] Ibid.

[3] Ibid. [4] Ibid., May 21, 1859.

[5] McGuire, op. cit., Iowa Journal, p. 25.

[6] Daily Iowa State Democrat, November 21, 1859.

[7] Gazette, February 17, 1862.

[8] McGuire, op. cit., Iowa Journal, p. 25. [9] Ibid.

library,[1] and since that time it has functioned continuously, in 1899 being aided by the Carnegie Foundation when it was taken over by the city.[2]

The contributions of the libraries and bookstores to the intellectual and cultural life of the community are evident by the very nature of their support. No records are extant to indicate the popularity of any particular books or type of writing, but the advertisements of the bookstores indicate a wide range of taste, in the main solid and classical.[3] The only indication that we have of the popularity of certain writers is that they were especially advertised as being available in cheap paper bound editions. Dickens,[4] Marryat, Byron, Bulwer, Scott and Thackeray[5] all won this honor--an honor reflecting most creditably on the literary tastes of those of slim purse. The continued activity of the subscription libraries dating from the Carey Library Asso-

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[1]For further information on the later development of the Davenport Public Library see the two works of McGuire, op. cit., note 2, p. 165: also, Davenport Daily Times, June 20-21, 1923, J. F. Dillon's Address Delivered at the Dedication of the Free Public Library (Davenport, May 11, 1904), pp. 23-26, 48-49, 55, Davenport Democrat and Leader, June 20, 1923. T. W. Koch, A Book of Carnegie Libraries (New York, 1917), pp. 172-73. Biennial Report of the Iowa Library Commission, 1900-1903, pp. 81, 82. Mrs. J. J. Richardson, "The Davenport Free Public Library," Iowa Library Quarterly, I, 43.

[2]McGuire, op. cit., Iowa Journal, p. 25. Information furnished by Mrs. Irvine of the Davenport Public Library.

[3]See Appendix I.

[4]Gazette, July 7, 1856, advertisement of S. H. Starr, Twin City Book Store. Ibid., September 21, 1857, advertisement of Eli Adams.

[5]Ibid., August 1, 1857, advertisement of Eli Adams. These works sold for twenty-five, fifty and sixty cents each volume. An interesting note concerning the sales of dictionaries of one bookseller is indicated in a letter by Charles G. Plummer. Between February and the first of October, 1860, Plummer sold thirty Worcester dictionaries, and one Webster. Letter by Charles G. Plummer, October 1, 1860, in the MS, Worcester Papers, Vol. VII, leaf 110, in the Massachusetts Historical Society, Boston.

ciation of 1839, the reading room in Le Claire Hotel of 1840, Carey's, Adams', Starr's, and that of the Young Men's Literary Association indicates a vital interest in literature normal to an educated and intelligent social group.

CONCLUSION

The pre-Civil War period in the cultural and social history of Davenport and the whole of eastern Iowa had many of the characteristics of frontier experience; it was a period of borrowings and adaptations from the older and long established cultural centers of the East and of Europe warped to a new environment. Prominent among the agencies contributing to the formation of the cultural pattern, other than the churches and the school, were the literary clubs which made their appearance as early as 1839. Made up of the gentlemen of the town, the first literary society, the Davenport Lyceum, served as a stimulus to intellectual activity in a life necessarily devoted to the spirit of getting on. This society sponsored the first lectures and debates in the community, and later developed the most noteworthy "public" library; it encouraged the first visits of the travelling lecturers, who were soon followed by troupes of performers, magicians and musicians. But already in the early forties local musical organizations were formed which flourished throughout the period studied. And as early as 1840 the theater must have appeared, for then the Council decided to tax such exhibitions, heretofore free of license. With every type of cultural phenomena evident in the social pattern of 1856, an Eastern traveller could write at that time:

> You land at Dubuque, Davenport, Burlington, Keokuk, or Muscatine, and find yourself in the very heart of civilization and refinement . . . . . You can hardly think it possible that you are more than one thousand miles west of Philadelphia, and in a land where the savage, but a few years since, was the sole occupant.[1]

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[1]Nathan H. Parker, Iowa Handbook for 1856 (Boston, 1856), p. 86, quoted from the Lutheran Observer.

The theater in Davenport was one of the most important factors in the cultural growth of the community; combining the arts as it did, of music, elocution, and painting, it was the highest type of cultural phenomena of this period. The peculiar contributions of the American and German stage to the social life of the town have already been noted; the English-speaking stage appeared in Davenport some years before the German, and was closely related, as we have seen, to the circus and the showboat. The beginnings of the drama in Davenport differed from its first appearance in many other places in the Ohio and Mississippi Valleys where local amateur players generally preceded the professional companies.[1] In Davenport, the reverse was true, for the American theater was first represented by travelling professional actors with a repertory suitable to a large circuit rather than one adapted to local taste. The visits of the travelling companies were often postponed or cancelled because of the high license fee. And at times the reception of a company of good repute was marred by the poor performances or financial failure of a preceding company. But the fact that the German theater developed locally and was always well supported throughout the winter and summer months by the Germans as well as by the Americans, is a sufficient indication of the love and esteem for the drama held by the citizens. True, the repertory as a whole of the local American and German stage was not outstanding; probably it was no better or worse than the popular repertory of most of the theaters of the same period throughout the country. A complete record of the dramatic performances in Davenport is not extant, but the known performances from about 1852 to 1863, number almost eight hundred, a

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[1]Rusk, op. cit., I, 352-64.

creditable record for a community which at the later date did not exceed sixteen thousand persons. The indirect evidence of unknown theatrical performances suggests that the sum total of presentations was close to one thousand during these years.[1] Such a large number of performances is not without significance to the history of the theater on the Middle Western Frontier.

About seven years after 1863, the closing date of this study, three travellers through Iowa and the West, two Englishmen and an Eastern gentleman, had occasion to make the following observations within the space of one year. Wrote the Englishmen of 1869:

> On leaving Chicago the traveller may be said to bid farewell to civilization, as this is the last city west of New York which has any pretensions to refinement or age.[2]

Wrote an Easterner of 1868:

> Iowa and Minnesota were doubtless settled by the most generally educated class of emigrants of any part of the West; and I seem to be going into civilization rather than from it.[3]

Usually the truth lies somewhere between extremes, but in this instance the statement of the Easterner seems more nearly to approximate reality. Certainly Davenport in the sixties could not look back over a long past, mellowed with the traditions of great age: by 1863 scarcely thirty years had passed since the original town site was laid out. But during this time, even in the earliest years of its existence, the social elements of "refinement" were present; by 1841 an observer felt that he could honestly report the community had "as highly polished and refined society as

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[1] See Appendices I and II.

[2] Reminiscences of America in 1869, by two Englishmen (W. J. Rivington and W. A. Harris) (London, 1870), p. 226.

[3] John Hanson Beadle, The Undeveloped West, or, Five Years in the Territories (Philadelphia, 1873), p. 39.

(could) be found on this side of the Alleghany mountains."[1] And if the support of professional lecturing, lyceums, circulating libraries, musical organizations, theatrical performances and bookstores, may modestly be taken as an indication of such a society, this statement was not without foundation. Much of what transpired during the years from 1836 to 1863 was creative in character, but even the earliest pioneers of this community, which was not unlike many others of the region, valued the fine arts of living, and realized them early in their new settlement.

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[1] Gazette, September 2, 1841.

APPENDIX I

A chronological list of all known theatrical performances, public entertainments, circuses, lectures, concerts, and events of public interest in Davenport from 1836 to 1863; with notes on similar phenomena in the surrounding territory. The list is as complete as extant records of the period permit (cf. Bibliography). A dash after the listed date indicates an unrecorded continuance of the entry. The theater programs are given as they were advertised; for the probable correct titles of plays, with names of authors, publishing data, and dates of performances arranged under play titles, see Appendix II.

1836

Exact date unknown:-

First hotel at the corner of Front and Ripley Streets built by Le Claire and Davenport, and opened by Edward Powers of Stephenson. The Davenport Hotel. Next year taken over by John McGregor from Kentucky.

First Episcopalian service by Father Stroud, from Galena, in the home of D. C. Eldridge.

Catholic priests from Dubuque give services occasionally in private homes.

Dr. E. S. Barrows comes to Davenport (Rockingham); the first physician between Dubuque and Burlington.

Alexander W. McGregor opens the first law office.

E. M. Gavitt, Methodist, preaches first sermon in home of D. C. Eldridge.

1-8 Pioneer ball at the home of Antoine Le Claire.

Summer of 1836 First Congregationalist sermon by Rev. Asa Turner.

5-11 First issue of the Dubuque Visitor, published by John King. (The first press in Iowa.)

1836

5-15 First German family in vicinity arrives: Carl Jacob Freitag and family.

6-exact date unknown- First saloon and public house opened by Captain Litch of Newburyport, New Hampshire.

6-10 The citizens of Dubuque meet to form a Library Association: outcome unknown.

10-7 Thespian Players of Fort Snelling present Monsieur Tonson.

Close of year:- only six or seven houses in original town limits; the population did not exceed one hundred.

1837

1-30 Formal dancing invitations issued.

7-4 First public celebration ever held in the city, with an oration by Jonathan W. Parker.

7-13 The Right Reverend Philander Chase, Bishop of Illinois, holds an Episcopalian service in Rockingham Hotel.

7-28 The Catholic See of Dubuque organized.

12-21 Scott County organized.

Close of year:- only fifteen or sixteen houses; population about one hundred and sixty.

1838

Uncertain date:-

First Presbyterian Church established during the Spring.

Milliner shop opened by Miss M. C. Cooper of Baltimore.

Carriage and blacksmith shop opened by D. C. Eldridge.

Watch and jewelry store opened by R. H. Kinney.

Wolf hunts a popular diversion.

1-? An act of the Territorial Legislature to incorporate the Davenport Manual Labor College. Twenty-two trustees.

Early in the year, the Iowa Thespians organized in Dubuque; plays given in Shakespeare Hall.

4-27 Ground broken for St. Anthony's Catholic Church.

6-12 Congress appropriates five thousand dollars to establish a library for the Territory of Iowa.

8-4 First issue of the Iowa Sun and Davenport and Rock Island News, published by Andrew Logan.

1838

8-31 First circus performance; the American Arena Company.

11-3 First meeting of the Stephenson Lyceum, at the Court House. Subject discussed:- "Is the extreme of fashionable life an improvement on the savage state?"

Close of year:- about forty houses in town; population about two hundred. Number of boats passing: average five per day.

1839

Exact date unknown:-

Le Claire House built at a cost of thirty-five thousand dollars.

D. C. Eldridge established a Reading Room on the ground floor of the Le Claire House; forty newspapers from all parts of the country.

Antoine Le Claire subscribed for eight newspapers.

Catalogue of the Iowa Territorial Library published, listing many works of poetry, belles letters etc.

First nursery established by H. S. Finley.

First paint shop opened by Riddle and Morton.

First drug store opened by Charles Leslie.

Captain Wilson begins operation of a steam ferry.

Rt. Rev. Mathias Loras, first bishop of Dubuque arrives at seat. Davenport within this diocese.

Davenport Lyceum meets once a week. Scored by the Iowa Sun as a place for courtship rather than for a place of intellectual display.

Joseph Jefferson and Alexander McKenzie Co. of players have a successful theatrical season in Galena and Dubuque. Eleven day run in Dubuque. Possibly played in Davenport.

1-23 Territorial Act for the incorporation of public libraries.

1-25 Territorial Act to incorporate the town of Davenport.

1-30 Stephenson Lyceum:- "Ought parents to expend as much money in the education of their daughters as for their sons?"

2-13 Stephenson Lyceum:- "Has wealth a greater influence than talent in the world?"

1839

4-1 First town election held in Davenport.

4-6 Carey Library Association of Davenport formed; members subscribe one hundred and fifteen dollars.

7-27 First fire department organized.

7-28 First Church of Christ Disciples organized.

7-30 First Congregational Church organized; Rev. A. B. Hitchcock, Yale graduate in charge.

8-1 Father Pelamourgues arrives to assume pastorate of St. Anthony's. No organ; church music furnished by violin, clarionet, flute and 'cello.

8-6 Organization of Temperance Society; eighty members.

9-4 Advertisement of a Seminary for Young Ladies, conducted by the Misses O'Hara. Courses include geography, history, needle work, music, French, Italian, drawing, painting.

9-4 Common school opened about this time by Mr. Blood.

9-14 First Baptist Church organized.

12-25 Wolf hunts advertised.

Close of year:- about one hundred houses; population about three hundred.

1840

Exact date unknown:-

Father Pelamourgues opens a school in St. Anthony's; twelve children attend.

1-? First agricultural society organized.

3-2 Davenport Lyceum:- "Are the works of Nature more pleasing to the eye than the works of art?"

3-9 Davenport Lyceum:- "Which is the greatest injury to a community, a thief or a tattler?"

3-16 Davenport Lyceum:- "Is mind material, or, can mind exist independent of matter?"

3-23 Davenport Lyceum:- "Has wealth more influence than talent?"

4-20 Davenport Lyceum:- "Would it be sound policy for Iowa to take immediate measures for admission into the Union?"

7-4 Burlington has four churches, a theater, and a dancing school in "full blast."

1840

10-31 Le Claire authorized by the City Council to change the street names from Indian (Sac, Fox etc.) to more typical forms (Main, First, Second etc.)

11-5 City Council decides to tax theatrical performances.

11-16 Davenport Lyceum:- "Is love or revenge the stronger passion?"

12-7 Davenport Lyceum:- "Has civilization tended to increase the general happiness of man?"

Close of year:- Population about six hundred. Eight mercantile establishments, four groceries, two hotels, and a brewery nearly ready for operation.

1841

4-21 Robert William Scott, M.D. tenders his services. Member Royal College of Surgeons, London. Once on staff of British Army, serving in Europe, East and West Indies, in the Mediterranean and Upper Canada.

5-8 First Territorial Whig convention held in Davenport. Met at Le Claire House; marched with a band of music consisting of one bugle and one clarinet.

8-? Visit of the Prince de Joinville.

8-26 First issue of the Davenport Gazette: Whig principles.

9-2 Davenport Gazette office equipped to do printing of all kinds, books, pamphlets etc.

9-16 H. S. Finley, who established a nursery in 1839, advertises apple, peach, pear, plum, cherry trees for sale; also grapes, raspberries, gooseberries, currants, strawberries; also ornamental trees, shrubs, vines, bulbous roots, and a "few thousand of the genuine Morus Multicaulus trees and Silk Worm eggs in abundance."

10-14- Dr. Burhans in town giving a course of lectures in phrenology.

10-14 Trinity Episcopal Church organized.

11-25 Father Pelamourgues advertises that he will give four lessons of French per week, free of charge, to those of his regular students desiring it. Proposes to form an adult class in French, to meet "at candlelight."

11-25 C. Lesslie advertises for sale writing materials, Bibles, spelling books, dictionaries, arithmetics, grammars, and geography books.

1841

12-9 Citizens meet to form a Literary Society "for the beguilement of the approaching winter evenings."

12-16 First public meeting of the Davenport Institute: "Ought capital punishment to be abolished?"

12-16 Advertisement of Miss S. Silverthorn and Co., millinery, tailoring and mantua work of all kinds according "to the latest prevailing Fashion in the Eastern cities."

12-23 Davenport Institute:- "Ought home industry to be encouraged to the exclusion of all foreign goods?"

12-29 Advertisement of the third annual meeting of the Davenport Temperance Society to be held 1-4-42 in the school room of St. Anthony's.

12-30 Davenport Institute:- "Do great men owe their elevation more to circumstances than to talent?"

1842

1-6 The Davenport Band gave a concert a few nights ago. "There are few towns of our size that can boast of a full band of music."

1-6 Davenport Institute:- "Is it good and sound policy for the citizens of Iowa to form a constitution and be admitted into the Union without delay?"

1-13 Davenport Institute:- "Would it be a good policy for the United States Government to exercise immediate jurisdiction over the Oregon Territory?"

1-19 The Temperance Society meets to hear an address on "Should total abstinence from the use of our wines as a beverage be required by the Temperance pledge?" Discuss possibility of forming a county temperance society.

1-20 Davenport Institute:- "Has ambition been a source of more evil than superstition?"

1-20 Dr. Kerr forming a class in phrenology.

1-25 Auction of household furnishings and "valuable books."

1-27 An editorial concerning the benefits to be derived from attending lectures, in contrast to the "demoralizing pageantry of Theatres and the corrupting influence of grog shops."

2-15 Scott County Temperance Society organized.

2-17 Anecdote on Booth reprinted from the Missouri Republican.

2-17 Dickens has landed in New York; urge him to follow tour of the Prince de Joinville (through Davenport).

1842

3-3 Davenport Institute:- "Is a Republican form of government more favorable to the progress of Arts and Sciences than a Monarchial?"

3-31 Reprint from the New Orleans Crescent City concerning the destruction of the St. Charles Theater. No added comment.

5-? The newspapers of St. Louis announce that during the first three months of this year, five hundred and twenty-nine steamers had arrived at St. Louis with more than thirty-thousand passengers Iowa bound.

5 to 11 J. H. Tice conducts a private school during these six months.

5-26 Death of Joe Blackburn, famous clown, noted.

6-1 Methodist Episcopal Church established; twenty members.

6-4 Auction of household goods including a piano forte and one mahogany book case.

6-11 An ordinance adopted by the Town Council relative to licensing shows, exhibitions etc.

7-4 Parade of the different temperance societies to the Court House. Address, reading of the Declaration of Independence, music, songs etc.

8-25 Reprint from the New Orleans Picayune of the burning of the American theater.

9-13 Scott County Bible Society organized as an auxiliary to the American Bible Society.

10-5 News item:- Messrs. Forrest and Halleck have retired from the stage.

11-17 Literary notice:- A meeting this evening to revive or organize a Lyceum in Davenport.

11-17 News item:- The theater in Natchez is now a livery stable. There is nothing stable in the Philadelphia drama. Pittsburgh theater closed for lack of support.

Close of year:- A population of about eight hundred and fifty. (On 8-4 population c. eight hundred and seventeen.)

1843

1-12 Mr. Washburn, reformed drunkard, has been lecturing here during the past week on temperance.

1-26 Reprint from the Cincinnati Gazette on the Modern Drama:- "morbid appetite (is) . . . . gratified by a theatrical display."

1843

2-8 A meeting to organize an Anti-Tobacco Society. Tobacco chewers especially invited.

2-16 News item:- Mr. Caldwell of New Orleans announces his intention to close the American Theater and retire from the stage.

2-16 Territorial Act to incorporate the Muscatine Lyceum.

3-6 Meeting of the Temperance Society. Program:-

1. Music by the band
2. Prayer by Mr. Clelland
3. Address to the youth on Temperance, by J. W. Parker
4. Singing
5. "The Drunkard's Address to his Bottle," by Henry Colton
6. "Fourteen o'clock," by James Owens
7. Music by the band
8. Address to the ladies, by Mr. Worthington
9. Singing
10. Circulating the Pledge, and music by the band.

3-17 Concert at Le Claire House in the evening by T. V. Blakemore, comic songs and recitations, as follows:-

Part I:-	Part II:-
Bee Gum (negro song)	O Sea Bass
Von Clam	Grey Goose
The Beautiful Boy	Tongo Islands
Teddy the Tylor	Nightingale Club
Four and Twenty Fiddlers	

Music by the Davenport Band. Another concert in a few weeks.

6-22- Lynden Ryder to give a series of lectures, beginning tonight, as delivered by him in New Orleans, on "The Mental Functions of the Nervous System." At the Court House. Including lectures on the Phenomena of Sleep, Dreaming, Sleep-waking, Sonambulism, Philosophy of Neurology and Mesmerism etc.

6-29 Davenport Sunday School for children has a library of two hundred volumes.

8-17 Communication in the Gazette urging the establishment of an academic institution in Davenport. Other communications in support of the suggestion 8-24 and 9-7.

8-28 Performance of Howe and Mabie's Equestrian Company.

9-30 Edward Sheldon's School of Music opened.

11-? Early in the month the Iowa Band from Andover Theological Seminary meets in Denmark, Iowa.

11-16 The Scott County Bible Association will hold its first annual meeting on the second Monday in December.

1843

11-29 Peter H. Patterson, travelling agent of Iowa City College, lectures on "Education."

11-30 Editorial urges a series of lectures for the winter evenings.

12-14 Sheldon's School of Music still flourishing.

12-21- M. de Bonneville, who has been lecturing in Dubuque on "Animal Magnetism," will soon give his lectures in Davenport.

12-22 Meeting to reorganize the Davenport Institute.

Close of year:- Seventeen brick houses were erected during the year. There are now seven churches in town. Population of Scott County (in June) one thousand seven hundred and fifty. Population of Davenport about nine hundred.

1844

1-3 Dr. Hall lectures at the Court House reviewing the lecture of the Rev. Mr. Hitchcock on the "Evidences of Religion."

2-11 A meeting of the Conversational Society; everybody invited.

3-12 The Iowa Band discusses plans to establish a college.

3-28 Comic songs and a display of feats of strength at Le Claire House this evening.

3-20 Antoine Le Claire presents a bill to the Town Council for musical instruments (for Davenport Band?). Bill rejected.

3-30 The Mayor grants a license to Dan Rice for a performance. During this year, date uncertain, Dan Rice received one thousand dollars per week as a circus performer in Galena, Illinois.

4-? The Iowa College Association formed by the Iowa Band at Denmark.

4-4 The Singing Society will meet every Tuesday evening hereafter at the Baptist Church.

5-2 Concert by W. H. Keith; well-spoken of by other editors.

7-20 The Mayor empowered by Council to remit license fee, at his discretion, to persons conducting sleight-of-hand performances, shows and theatrical exhibitions.

10-10 Editorial urges the young people to do something beneficial during the long winter evenings.

1844

10-10 Auction of household goods and books, including:- Hume, Smollet, Bisset's Histories of England, Marshall's Life of Washington, Boswell's Johnson, Latin and English classics; dictionaries, biographies, novels, plays, poems, and works on farming, gardening, cooking, wool and sheep; on bees, poultry, and most of the arts and sciences.

10-17- Dr. H. P. Gatchell proposes to form a class in the Science of Grammar free of charge. Delivers a lecture on subject this evening.

1845

In this year, the Germans began to arrive in great numbers.

Date uncertain:-

Spring:- John Caspar Wild arrives in Davenport from St. Louis; a landscape and portrait painter of considerable reputation. Died in Davenport 1846.

The first school in Davenport for the higher education of girls was opened under the auspices of the Catholic Church in connection with Father Pelamourgues school in St. Anthony's Church. This was St. Philomena's Academy. Discontinued in 1847 because of lack of financial support.

4-10 Arrival last week of the Misses Slater who gave two vocal concerts, accompanied with the cello and a viola.

5-1 Ole Bull and the Swiss Bell Ringers are in St. Louis; urge them to come to Davenport.

6-10 Performance of Herr Alexander, necromancer. Stopped here on way from Galena to St. Louis.

6-16 Letter of a traveller comments of Davenport:- "This [place] has already become a place of resort of gentlemen and ladies from New Orleans and other places of the south. It is also fixed upon as the seat of Iowa College." Many wealthy residents here. Colonel Davenport worth about two hundred thousand dollars, and a French gentleman (doubtless Le Claire) is worth about one hundred thousand dollars.

Close of year:- Population about one thousand.

1846

Few extant records of this year.

During this year the Iowa Band decided to locate Iowa College in Davenport if the citizens raised fifteen hundred dollars and contributed thirteen lots to that end. By 1847 the citizens had pledged one thousand three hundred and sixty-two dollars and adequate land. College opened 11-48.

1846

J. B. Newhall in his Glimpse of Iowa in 1846 (Burlington, 1846) lists schools in Davenport kept by J.Thorington, Miss Mary A. Bergin, and Mrs. Bryson.

1847

4-11 Seventeen German families land at Davenport.

4-23 International Order of Odd Fellows organized. Davenport Lodge #7.

6-9 A lecture and exhibition by Mr. Moore on Astronomy. Camera obscura representations. A large audience.

6-21 Ninety German families land at Davenport.

6-23 One hundred Germans arrive on the steamer Anthony Wayne; many remained in the County.

7-13 Fifty German families land at Davenport.

8-1 Sixty German families land at Davenport.

8-27 An ordinance relative to exhibitions etc., adopted by the Council.

9-7 Lecture by Mr. Spenser on Mesmerism; sixteen in audience used as subjects.

10-5 Sons of Temperance organized.

10-18 Concert at the Congregational Church by the "Vermont Twins," under guardianship of Mr. Hatch. Twins six years old assisted by a brother eight years old.

10-25 Articles of incorporation of the Mississippi-Missouri Railroad drawn up. This is six years earlier than the incorporation articles (2-22-53) of the company that finally built the road.

10-30 A meeting for the purpose of arranging a course of lectures through the coming winter.

Date uncertain, during the winter:- German Liedertafel organized under the direction of M. J. Rohlfs.

12-2- Advertisement of Mrs. Cook, to give lessons in music, piano and vocal.

12-8 First address before the Davenport Literary Society delivered by Rev. George S. Rea in the Baptist Church. public invited. "The influence of the various branches of Science in the development of the Intelectual Powers."

12-22 Literary Society discusses the probable result of the war with Mexico.

1847

12-30 "Occasionally a stranger lecturing among us."

Close of year:- Three thousand six hundred and fifty-two whites in the county. Two negroes. Davenport population possibly one thousand two hundred (?).

1848

Exact date unknown:-

Report of the Superintendent of Public Instruction in Iowa for 1848 indicates 41,446 children of school age in the state, of which all but 7,077 are in public schools. Number of teachers:- 124 (101 men, 23 women). Average salary, men, sixteen dollars per month. Average salary, women, nine dollars per month. There were six hundred and seventy-three organized school districts. The State Library at this time contained one thousand six hundred and sixty volumes, one-third of them law books.

First German private school opened by Matthias Rohlfs.

1-19 The third lecture in the course of the Davenport Literary Society by the Rev. Dr. Goldsmith, Methodist Meeting House. "The influence of works of fiction on the human mind."

1-20 Letter to the editor of the Gazette suggesting many improvements for the Literary Society. "Our citizens are emphatically an inquiring and thinking people." The writer urges a permanent building for the Lyceum, among other suggestions.

1-28 Examination of the scholars of W. P. Campbell announced; public invited.

2-9 Davenport Literary Society, fourth lecture of course by Alfred Sanders on "Botany."

2-16 Davenport Literary Society debate:- "Ought intellectual labor to be as liberally rewarded as manual labor?"

4-18 Dr. and Mrs. Hazeltine lecture upon the Science of phrenology; also give a demonstration of Morse's electric telegraph.

4-20 Miss Hayden, the American Sibyl, unable to obtain hotel accomodations postpones visit until the summer.

6-1 Mr. Wall, blind harpist, in town last week, planned to give concert; but hall space not available. Editor:- "There is no one thing that we need more . . . . than a large room devoted exclusively to concerts, lectures etc."

6-9 Dan Rice's Circus. Unwilling to pay license fee of twenty dollars, give performances just outside of town limits.

1848

6-15 News item on the many current amusements in Chicago.

6-19- Opening of Miss Susan Jones' Young Ladies School; courses include "all the branches of education usually taught in Female Academies."

6-29 Plans afoot to organize a brass band.

7-4 Oration at the Court House by John F. Dillon.

7-13 Davenport Brass Band organized, John Pope, Leader.

7-21 Spaulding's North American Circus, afternoon and evening performance, including equestrian, gymnastic and dramatic entertainments: ballets, comedies, and pantomimes. Pavillon will seat four thousand persons. (Rock Island performance 7-20.)

8-3 C. Lesslie advertises "a fine toned Bass Viol in a case, for sale." Ad still running 4-26-49.

8-3 "If you have fine paintings to sell, send them to Davenport!" (Keokuk Dispatch, reprinted in the Gazette.)

8-5 United States Circus, E. F. and J. Mabie, proprietors.

9-? Democratic Banner, weekly, started by Alexander Montgomery. No files under title extant. Became the Iowa State Democrat in 9-57.

10-9 Mrs. Cook gives her first public lecture and concert in sacred music at the Baptist Meeting House.

10-14 Davenport Literary Society elects officers and debates on:- "In organizing the Territories ought the Wilmot proviso to be incorporated?"

11-? Iowa College opened. Rev. Erastus Ripley professor at five hundred dollars per year.

11-6 Vocal and instrumental concert by the Davenport Band assisted by the Rock Island Glee Club, G. B. Downie, Leader; with celebrated comic T. V. Blakemore. At Court House.

11-15 Davenport Literary Society, first lecture of season by the Rev. Mr. Hildreth, in the Disciples Meeting House. Subject:- "The French Revolution of 1797."

12-27 Davenport Literary Society, third lecture of series, by Professor Ripley. Subject:- "The Reign of the Stuarts."

Close of the year:- Thirty five new houses erected during the year. Population about twelve hundred, April 26, 1849.

1849

Date unknown:-

A full grown bear killed near Blue Grass, about eight miles from Davenport.

Ladies Industrial Relief Society organized.

2-5 Concert, at the Court House. Vocal and instrumental. Davenport Brass Band and the Rock Island Glee Club, under Mr. Downie, with T. V. Blakemore, comic.

2-15- A theatrical company playing in Lawrenceburg, Iowa.

2-27 Concert at the Methodist Episcopal Church by Mrs. Cook's Juvenile Singing class.

4-4 A second concert by Mrs. Cook's class; possibly a musical spectacle presented.

4-13,14 Mr. J. B. Arnold, agent of Thomas Copperthwait and Co., Philadelphia publishers, in the city to solicit subscriptions for the following works:-

Pictorial History of the World, from the earliest ages to the present time . . . . by John Frost . . . . illustrated by five hundred and forty engravings.

Biography of the Signers of the Declaration of Independence, revised and edited by R. T. Conrad . . . . eight hundred and twenty four pages . . . . thirty four portraits.

A General View of the World . . . . nine hundred engravings . . . . Augustus Mitchell. German and English editions.

Pictorial History of Mexico and the Mexican War . . . . one hundred engravings.

Naval History of the United States of America, J. F. Cooper.

The Cottage Family Bible.

4-30 Concert in the evening at the Court House by the Alleghanians, on their return to New York via Galena and Chicago. Songs, duets, trios, quartettes etc.

6-16 Lecture at the Court House on nitrous-oxide gas, by Dr. Starr. An "imposition upon the community." Concert by the Davenport Band.

6-28 Advertisement of the opening of the Rock Island Book Store, W. S. Cothrim, proprietor. Rock Island. All standard school books and the popular novels of the day for sale; also annuals, albums, forget-me-nots, gift books etc., with all the current magazines direct from New York City, at New York prices.

7-4 The day passed "without any demonstration upon the part of our American citizens." But the Germans had a parade, a dinner, an oration, and terminated the day with a ball.

1849

7-19 Raymond and Co. Menagerie due here next week, but will probably not arrive because of the cholera at St. Louis.

8-9 Advertisement of W. D. Smith, watch and clock maker, now located in Davenport. "Clocks, watches, sundry Music Boxes repaired in the best manner . . . . gold rings, breast pins, ear-rings etc. . . . . also the best quality of metallic pens" (for sale).

8-9 Editorial on evidences of city features in Davenport:-
a French organ grinder and his monkey, followed by a crowd of boys.
an Italian selling plaster figures carried on a board placed on his head.
a mulatto lady managing a booth selling ice cream and cakes.
"Little incidents, but evidences of the growing importance of our city."

8-9 Stokes' Circus Company performance.

8-24 Concert by the Davenport Band.

8-30 Announcement of a new book store in Rock Island, by H. A. Porter.

9-3- Opening of the Davenport Academy, conducted by Mr. and Mrs. Prescott. Two spacious school rooms, male and female departments separate. Vocal lessons, English, Latin and Greek.

9-20 Advertisement of the American Art Union appealing for subscribers to the series. H. A. Porter agent for vicinity.

9-27 Advertisement of the Rock Island Bookstore; a new supply of music just received.

10-4 Second year of Iowa College begins. During the year there will be three terms of thirteen weeks each, beginning 10-4, 1-10-50, 4-11-50. The following text books will be used:-
English:- Colburn's Intellectual Arithmetic, Davies' Arithmetic, Well's Grammar, Morse's Geography, Olmstead's Philosophy, Day's Algebra, Davies and Legendre's Geometry.
Latin:- Weld's Latin Lessons, Andrews and Stoddard's Latin Grammar, Anthon's Caesar, Anthon's Sallust, Cooper's Virgil, Anthon's Ainsworth's Dictionary.
Greek:- Kuhner's Greek Grammar, Owen's Anabasis, Greek Testament, Donnegan's Lexicon.
Professor Erastus Ripley, the sole instructor. Others will be appointed when needed.

10-15- Wm. P. Campbell opens the Davenport Evening School, to continue through the winter. Reading, writing, arithmetic, algebra, geography, book-keeping, and

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surveying.

10-18- Announcement that Rev. James Hildreth plans to give a course of lectures on Astronomy.

10-28 Concert by the Higgins Family at the Court House: four vocalists. With more practice will rank among the first travelling minstrels.

11-5- Jas. Thorington's Evening School scheduled to open today. (Announcement 10-4-49; opening dependent upon number of students obtainable.)

11-5 Opening of the College of Physicians and Surgeons of the Upper Mississippi, in Davenport, today.
Chandler B. Chapman, M.D. Professor of General and Special Anatomy.
Jonathan F. Sanford, M.D. Professor of Surgery.
Samuel G. Armor, M.D. Professor of Physiology, Pathology, and Medical Jurisprudence.
M. L. Knapp, M.D. Professor Materia Medica and Therapeutics.
George W. Richards, M.D. Professor of Theory and the Practice of Medicine.
A. S. Hudson, M.D. Demonstrator of Anatomy.
Professor of Obstetrics and Diseases of Women and Children to be appointed later.
Professor of Chemistry to be appointed later.

11-7- Rev. J. Hildreth delivers the first of a course of six lectures on the science of astronomy. Congregational Church.

11-15- Announcement of the opening of Miss Hunt's English and Classical School. English, algebra, Latin, French, Italian, ornamental needle work and fancy knitting.

11-22 A. Sanders, Davenport Book Store advertises among others the following books for sale:-
Orators of the American Revolution, Orators of France, Fremont's Oregon, Mansfield's Mexican War, Headley's Napoleon and his Marshals and his Washington and his Generals. Burns', Scott's, Moore's, Goldsmith's and Pope's Works, Miss Mitford's Works, Scott's and Stephen's Miscellanies, Abbott's publications, Alcott's, T. S. Arthur's, Weem's Works; Odd Fellows' Amulet, Free Mason's Monitor, Barnes' Notes, Farriers', Rollin's Ancient History, Robinson's History of England, History of the Late War, Combe's and Fowler's Phrenology, Wayland's Moral Science and his Political Economy, Juvenile works of all descriptions, song books, drawing books, Bibles, hymn books, Catholic publications, dictionaries; McGuffey's first, second, third and fourth Readers, Porter's Rhetorical Readers, Comstock's Chemistry, Philosophy and Botany; Mitchell's and Olney's Primaries, Parley's new Village School, Olney's Practical Introduction to the Study

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of Geography; arithmetics, grammars, spelling books of all kinds.

11-22 Comments on Poe reprinted from the Richmond Whig.

12-6 Davenport Book Store advertises the Geography of the Heavens, Olmstead's Astronomy, Comstock's Chemistry, Philosophy, Physiology, Mineralogy, and Botany; Ollendorf's French and German grammars, Bolmar's and Levisac's French Grammar.

12-13 Davenport Book Store advertises sacred music for sale:- Carmina Sacra, Psaltery, Mendelssohn Collection; also, Boston Collection of Secular Melodies.

Close of year:- Population of county about four thousand eight hundred and seventy three.
Population of Davenport about twelve hundred (of 4-26-49).
Of these there were:-

9 stone masons	5 saddle and harness makers
2 stone cutters	1 trunk maker
5 brick makers	8 shoemakers
6 brick layers	1 watchmaker
5 plasterers	9 ministers
6 printers	4 physicians
10 cabinet makers	2 lawyers
5 chair makers	2 weekly papers
7 wheelwrights	22 carpenters
2 coach makers	

Public buildings etc.:-

2 steam flour mills	2 coffee houses
1 steam sawmill	19 stores
Iowa College	1 public hall
Medical College	1 exchange office
5 school houses	2 pork houses
3 hotels	1 livery stable
2 billiard rooms	1 plow factory

1850

"The years 1850-1854 mark the crest in the wave of the German immigration of the nineteenth century before 1860.[1]

Exact date unknown:-

First exclusive book store opened in Davenport by W. H. Holmes.

First picture framing and gilding establishment opened by Frederic H. Weiss.

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[1]Albert Bernhardt Faust, The German Element in the United States (New York, 1909), I, 460.

1850

Subject of a bridge across the Mississippi discussed. Scott County residents subscribe seventy-five thousand dollars to stock in the projected Chicago-Rock Island Railroad.

1-1 Porter's book store in Rock Island "crowded with customers."

1-17 C. W. Dill opens his daguerreotype establishment over the Post-Office.

1-17 "Walking canes" for sale, by H. A. Porter, Rock Island.

1-18 A meeting at Le Claire House of those planning to set out for California gold mines.

2-16,18 Lectures on Chemistry, at the Le Claire House, by Dr.M. Clark, Fiske and Co. Poor attendance.

2-20 Nine students graduated from the College of Physicians and Surgeons of the Upper Mississippi. School recognized by the State University as its Medical Department.

6-? Six students graduated from the College of Physicians etc. This marked the close of the school in Davenport: plans laid before Commencement Day to remove to Keokuk.

7-4 John Gough the temperance advocate is travelling in the West. The Swiss Bell Ringers will visit the towns of the Upper Mississippi Valley: hope that both will visit Davenport.

7-10 The Mammoth Circus performance. (In Rock Island 7-9.) ". . . . a company of equestrians, gymnasts, acrobats, pantomimists, comedians etc."

7-11 Council grants license, fifteen dollars, to Crane and Co., Oriental Circus, for 7-13.

7-12 Evening concert at the Court House by the Swiss Bell Ringers. (In Rock Island 7-13.) "In addition to the bell music, the concert will be enlivened by a Quartette Band composed of Herr Freebertshyser and his three talented sons." At least their second visit to Davenport.

7-13 Performance of Crane and Co's. Great Oriental Circus. Two spectacle-pageants to be presented:-
The Charioteer's Dilemma
The Arab Slave, or The Sultan's Halt in the Desert
"Each entertainment will conclude with a most laughable comic afterpiece."

7-25 Smith's Variety Store, Davenport, advertises books for sale:-

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Etiquette for Ladies, "a manual of the most approved rules of conduct in society, for Married and Un-Married Ladies."
Also juvenile books: Stories for my Young Friends, by T. S. Arthur. Original Poems for the Young, by the Taylor Family. Glimpses of the Wonderful, Scenes in Foreign Lands, The World and its Wonders. Also Ceil and his Dog, or Robinson of Paris.
Adult book:- Temperance Tales, or Six Nights with the Washingtonians, by T. S. Arthur.

7-26 Raymond and Co's. Menagerie. Only animals; "no circus nor negro pantomime connected with it." Elephant weighs 10,800 pounds and is over ten feet in height.

8-7 Stokes' Circus in Rock Island. No negro variety acts or obscene scenes. Company travels on steamer.

9-5 The Robinson Family will be here soon.

9-24 The Columbians give a concert of songs, glees, duetts, trios etc. Here last month, too.

10-10 Plans afoot to revive the Davenport Literary Society.

10-24 Frederika Bremer, Swedish traveller, writes of seeing Indian camps, etc., along the river bank, Indians standing or leaping, and shouting or rather yelling upon the shore: this in neighborhood of Galena. Passes the time in reading Emerson's Essays.

10-31 Toys advertised, for sale by A. F. Mast's Family Grocery.

11-1 Frederika Bremer arrives on the steamer Minnesota, getting off in Rock Island to visit Swedish Colony there.

11-2 Miss Bremer writes:- "On the opposite shore lies the State of Iowa, and there shines out white and lovely the little city of Davenport."

11-7 Editorial note: there are now ten schools in Davenport. Without leaving the city a person can start in the lowest grades and graduate in all the higher branches of an English education, "with a knowledge of the dead languages and very many of the living ones."

11-12- Dr. Jackson delivers a lecture at the Court House on "Biology": He will give another lecture on the same subject 11-20, and may continue with a regular course, on animal magnetism.

11-14 A. Sanders advertises the following books for sale, among others:-
Dick's Complete Works, eleven volumes in two.
Rodin's Ancient History.
Josephus, plain, embossed, and family editions.
Hume's History of England, six volumes.
Goldsmith's Animated Nature.

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Library of Natural History, with four hundred plates.
Byron's Works, library and cloth editions.
Lynch's Expedition to the Dead Sea.
Thier's Consulate and Empire of Napoleon.
Webster's quarto Dictionary.
Macauley's History of England.
Wordsworth, Pope, Goldsmith, Burns, Smollett, Sterne and Scott's poetical and prose works.

Close of the year:- Population of Davenport varies in data between 1848-2000. More probably about fourteen hundred.

". . . . it is significant that in the census of 1850, Ohio, out of a population of two millions, reported only a thousand servants, Iowa only ten in two hundred thousand, and Minnesota fifteen in its six thousand."

"According to the federal census of 1850 the number of native born New Englanders in Iowa was only 5,535; of which 813 were natives of Maine, 580 of New Hampshire, 1,645 of Vermont, 1,251 of Massachusetts, 256 of Rhode Island, and 1,090 of Connecticut. The pioneers hailing from the middle states aggregated 24,516; Pennsylvania was credited with 14,714 and New York with 8,134. The total number born in the southern states amounted to 30,954. Virginia gave us 7,861, Maryland 1,888, North Carolina 2,589, Tennessee 4,274, Kentucky 8,994, and Missouri 3,897. From the state of the old Northwest Territory we received 59,098; Ohio sending us 30,713, Indiana 19,925, Illinois 7,247. The native born Iowans numbered 50,380."

1851

1-2 Editorial on an elaborate fancy dress ball in Rock Island on Christmas. Some of the young men spent twenty-five to forty dollars during the evening. How much better had it been spent for books etc.

1-20 Probable performance of the Columbian Melodists under the direction of J. G. Hill. "Indecent performance."

2-6 Editorial note on a new city feature, the milkman with his cart and bell going the morning rounds; introduced by Mr. Herschel.

3-20 Dr. Underhill lectures this evening at the Court House on "Animal Magnetism."

3-27 Editorial comment on Jenny Lind's concert in St. Louis. Rock Island gets into a dither, thinking concert in Davenport.

3-27 Charles Gerd ready to give instructions in penmanship, Latin, French, Spanish, German and English.

1851

5-2 Foundation laid for formation of a Gesangverein, to be made up of old Liedertafel and other singers.

5-8,9 Concerts by the Baker Family, vocalists, at the Court House.

6-24 Davenport Männerchor formally organized and officers elected. Twenty-eight active members.

7-16 E. F. and J. Mabie's Circus pay a license fee of ten dollars.

7-16 Mabie's Grand Olympic Arena and United States Circus perform; stress equestrian acts.

7-23 Glee Concert and Flora's Festival given at the Court House by Mr. G. H. King, assisted by one hundred lads and misses.

7-28 Another concert by Mr. King: doubtless the same as on 7-23.

8-7 Mr. King's Concert repeated.

8-27 Date of letter of Wilhelm Fischer, Davenporter, to Christopher Ficke in Germany. "There are no Indians here, but in winter they come here to hunt and to exchange their furs for goods in Davenport. Deer is still plentiful, as well as on the prairies as in the woods along the river . . . . in winter one sees herds of these of considerable size."

9-4 Professor Athlick, the Great Western Paganini, gives a concert (violin) at the Court House this evening.

9-8 Concert by the Davenport Männerchor at the Court House: German songs, duetts, quartettes etc., etc., for benefit of the German Lutheran Church.

9-9,10 F. L. Robinson and Co., "will give two of their celebrated entertainments" on these days, afternoons and evenings. Doubtless regular dramatic performances. Performances given in their water-proof pavillon seating one thousand persons. Thirty in the company, performers, vocalists and musicians. A brass band "will discourse sweet music at intervals." Cf. 4-14-52.

9-10 Another King concert at the Court House, assisted by one hundred children in the character of shepherds and shepherdesses in full costume. Miscellaneous Oratorio, or representations of a Day in Arcadia.

10-7 Second Baptist Church established. Five hundred volumes in library, by 1857.

10-16 Holmes' book store, Davenport, advertises the following books for sale:-

1851

Clark's Commentary on the Bible.
White's History of the World.
Murray's Pictorial United States.
Schoolcraft's American Indians.
Library of Natural History.
Cheever's Prose Writers of America.
De Tocqueville's Democracy in America.
Mansfield's Life of Scott.
Lives, of John Q. Adams, Madison and Monroe.
Lives, of Silas Wright and General Jackson.
Generals of the Last War.
Hines' Oregon Expedition.
Fremont's Exploring Expedition.
Works of Wm. E. Channing, and Charlotte Elizabeth.
Woodfall's edition of Junius.
Sequel to Riley's Narrative, and various minor works.

11-22 First issue of Der Demokrat, edited by Theodore Guelich, weekly. First daily issue 1-3-56.

12-19 Concert at Le Claire House by Professor Athlick and his company, including Mr. White, Professor Eythe, and Mr. Waugh. ". . . . a large selection of popular music arranged for violins, French Horn and Guitar. Professor Athlick will also give several solos, together with imitations of the church organ, Scotch bagpipes, hurdi-gurdi etc., on his violin, an undoubted Cremona, and one of the best instruments in the world; and Professor Eythe will perform several celebrated solos on the French Horn. Mr. Waugh . . . . will perform on the guitar."

12-25 Porter's book store, Rock Island, advertises two Chinese books, "with colored figures painted upon Rice paper which will be sold for less money than the actual cost of importation from Canton. Price for the one containing birds $12.00 for the one with flowers $10.00."

Close of year:- Population estimates vary from three thousand to four thousand: more probably twenty-two hundred, or less. Forty-five stores in town, three hundred houses built during the past year, nine organized church groups in town and six church buildings.

1852

1-30 Concert by the Davenport Männerchor, at the Court House.

2-20- Lecture by Wm. J. Young on Naylor's method of teaching Geography. Illustrated with many maps. Plans to form a regular class in subject.

3-20- Professor Daniels delivers an introductory lecture on Geology: introductory to regular course.

3-23- Averill's Panorama of the world's fair and the overland

1852

route to California exhibited at the Court House. Panorama painted by Waugh and Burt.

3-25- Professor Daniels gives the first of a series of six lectures on Geology, at the Female Academy, corner of Third and Brady Sts.

4-1 The Baker Family planned to give a concert about this time, but decline because of high license fee. No license discrimination between a concert and a circus.

4-14 F. L. Robinson and Co. "will give one entertainment under his new, large, water-proof pavillon, with safe-elevated seats, new and magnificent scenery, wardrobe etc., (this evening) on which occasion will be presented the celebrated moral Domestic Temperance Drama of

The Drunkard, or the Fallen Saved,

Also, songs, duetts, instrumental solos etc., concluding with a new, laughable Temperance Farce."
F. L. Robinson Co. made up of:-

F. L. Robinson . . . . . Sole proprietor and manager
Charles H. Wilson. . . . . Director of the Drama
T. B. Hughes . . . . . Prompter
Luke Adams . . . . . .Leader of Brass Band
Professor E. Athlick . . . . . .Author of Music and Leader of Orchestra
T. R. Luff . . . . . Property maker
Messrs. Waugh and Burt . . . . . Scenic artists
A. S. Bird . . . . . Travelling Agent
Doors open at 7 p.m., curtain will rise at 8 p.m.
Adm. .25

This was probably the first regularly advertised legitimate drama in Davenport.

4-15 C. A. Ficke's parents leave Hamburg bringing with them a "respectable library. Among others it contained Scott's works in German translation in fifty-seven volumes. But it included no books for children. Only five of these volumes contained illustrations. One of these contained stories from Homer's Iliad and Odyssey, with drawings of classic sculptures by Flaxman, the British sculptor. The only book in the library which really interested me was Reynard the Fox, with twelve colored illustrations."

4-22 Annual meeting of the State Temperance Society at Davenport, Court House.

5-6 Concert by the Blakely Family earlier this week. Vocalists.

5-13 Mr. Gester, celebrated necromancer and ventriloquist will visit Davenport some time next week.

1852

5-27 Letter to the Editor of Gazette calling attention to "a few young men who are giving nocturnal serenades, some of them of a character the most reprehensible."

5-27 Earle and Lambert's Floating Daguerrean Gallery will remain a few days at the landing, just above Davenport.

7-8 Holmes bookstore, Davenport, advertises for sale:-
Stowe's Uncle Tom's Cabin
The Wide, Wide World
Queechy
Dream Land of Daylight
Isa
Life of Kossuth
Greenwood Leaves
The Crisis, by A. J. Davis

8-? Spaulding and Rogers Floating Palace at Keokuk some time this month. Carried a stock company prepared to put on anything from Hamlet to Ten Nights in a Bar Room.

8-3 Davenport Turnverein organized and begins activities.

8-17 Spaulding and Rogers North American Circus, afternoon and evening performance. This probably coordinated with the Floating Palace. Of the circus:- "Equestrian, Gymnastic, and Dramatic Talent. Music, Magic, Melodrama, Equitation, Spectacles, Pantomime, Farce and Tragedy will mingle . . . . a complete dramatic corpse (sic) by the aid of whom will be represented every night a very interesting patriotic National Drama entitled
The Spirit of '76
introducing several thrilling scenes from the lives of the Revolutionary heroes, Old Put, General Washington, and Mad Anthony Wayne. The whole concluding with a grand living tableau in which the Father of his Country mounted on his charger is borne aloft in triumphal procession on a platform, on the shoulders of his Brave Continentals." Perform Rock Island 8-16, Port Byron 8-18.

8-12 Italian plaster-image vendor again in town "with his head board crowded with little plaster images of juvenile angels, vases of unclassified bloomgers cross-kneed boys and knock-kneed dogs . . . . disposing of his wares 'sheep for a shilling.'"

8-17 Professor Dodge gives a free lecture on the laws of life and health. Because of circus competition, an audience of nine men and three women.

8-19 "Little Eva" a beautiful piece of piano music for sale at Porter's Rock Island book store.

8-26 Porter, of Rock Island, advertises pianos for sale, from $235 to $500 according to size and finish. G. H. Baxter of Rhode Island advertises pianos at $250.00.

1852

9-9 The Kilmiste Family gave two concerts here during the past week.

9-11 Afternoon and evening performance of Dan Rice's Hippodrome. Among the pageants to be presented will be:-
The Bedouins of the Desert
The Games at the Curriculum
Feats of the Gymnasium
Also Olympic sports, acrobatics and a Creole Ballet Troupe of forty members.

9-30- Hager's Panoramic Views of the World on way here from St. Louis. Shows "all the scenery from the Arctic to the Antarctic oceans, on both hemispheres, showing the styles of buildings, vessels, trees, dress, manners and customs of the different races of men on the habitable globe." Hager will lecture with panorama.

10-21,22,23 Free lectures on Phrenology by Professor Palmer, Court House.

11-11- Young Men's Literary Society will meet every Wednesday evening at 6:30 hereafter in the Clerk's Office, Court House.

11-19,20 Performances of the Druid Horn Players,here after performing in Dubuque. Dressed in costume, play ox horns. Court House. "We shall rejoice when the concert room being fitted up by Mr. Le Claire shall be finished."

11-27 Meeting of those interested in forming a Literary Society, at candlelight, in W. P. Campbell's school room.

12-9 Davenport Book store advertises:-
Uncle Tom's Cabin
The Course of Creation
Legends of Scotland, by Hugh Miller
Scholar Gipsy and Priest, Borrow
The Queens of France, Mrs. Forbes Bush.

12-16 Book agent in town taking orders for S. G. Goodrich's Universal History, with seventy maps and seven hundred engravings.

12-23 First railroad west of the Mississippi river, when the first train on the Pacific Railroad of Missouri steamed from St. Louis to Cheltenham, five miles west.

Close of year:- Population estimates vary from 3400-3500. Actually probably 2500-2600. A great many balls advertised throughout the year.

1853

A great many balls advertised in Der Demokrat throughout the year: too many to list here.

1853

Exact date unknown:-

Preliminary surveys and construction of the Mississippi bridge during this year, although actual construction began 1-54, the cornerstone was not formally laid until 9-1-54. The first bridge across the Mississippi south of St. Paul.

First music store opened by J. A. Crandall.

The first telegraph office was opened during this year.

1-27 "Mr. C. D. W. Carey is about to supply a desideratum we long have needed in this place; that is, a good reading room and circulating library. He has been making preparations for some weeks and will shortly open in Mr. Forrest's building, corner of Third and Brady streets."

2-6 The Verein der Freien Deutschen Schule organized under direction of Henry True. Brick school house on Fourth and Warren Sts. School opened 10-8-53. In 1858 there were sixty-two students.

2-7 De Witt Carey's Reading Room opens, "for the accomodation of the friends of Science, Art, Literature, News, Curiosities etc. . . . . Such as have not yet subscribed are particularly invited to call."

2-10 Editorial note:- Carey "has on file about fifty different journals, and many of the periodicals of the day, and will continue to receive accessions to his list. He has also attached a small circulating library, which he will enlarge as occasion requires."

2-17 Mr. McIntosh has rented a portion of Le Claire's building for his bindery--"an establishment much needed in this place."

3-1 Concert by the Davenport Männerchor for the benefit of the German Free School.

3-3 A public school house is to be erected in school district number two, recently organized, at the corner of Perry and Seventh streets. Cost estimates vary from five to eight thousand dollars. "The School is graded, having Private, Intermediate, and Grammar School Departments. There are included in the branches taught, besides the Common, Higher Mathematics, Philosophy, Chemistry, Astronomy, Physiology, History, Drawing, Bookkeeping etc."

3-15 First issue of the Davenport Bee, published by De Witt Carey in connection with his reading room. Semi-monthly, to appear on the first and fifteenth of each month. A family newspaper independent in politics, and devoted to general news. First issue of one

1853

thousand two hundred copies: each succeeding issue at least one thousand.

3-17- Averill's Panorama exhibited at Le Claire House. The World's Fair, scenes in London, and the overland route to California from Council Bluffs.

3-17 News item on Poe:- he "was undoubtedly a man of genius, but he prostituted it to a brutalizing passion that unfitted him for earth itself."

3-24 The Davenport Bee has had a favorable reception. Subscription fee, fifty cents.

3-31 Concert at Le Claire House:-
"Variation für Harmonie-Musik"
"Bierstimmiger Gesang," by the Männerchor
"Variation" v. Beriot, für Violine und Guitarre
"Andante a. Norma" für Harmonie-Musik
"Neuer Aurore Walzer" für Violine u. Guitarre
"Quodlibet" für das Akkordion
"Stenusch Heimweh," für Violine u. Guitarre
"Gesang" für Männerchor
"Carolus Walzer" für Violine u. Guitarre
"Schwedische Arie" für d. Akkordion
"Andante mit Allegro" für Harmonie-Musik
"Walzer" von Strauss für Akkordion.

4-7- Dr. Underhill, clairvoyant and spiritualist is in the city.

4-7 Dr. Elliott of New York, the great Temperance Lecturer will lecture this evening at the Methodist Church.

4-8 Vocal and instrumental concert for the benefit of Mrs. Ciolina from Iowa City this evening at the new Le Claire building. With the assistance of Mr. Asmussen.

Early in the Summer:- The Scott County Agricultural Society organized. First fair held 9-54.

5-3- Mr. Johnson's panorama displayed.

5-12 Porter's advertise for sale Uncle Tom's Cabin, in German.

5-12 New books at Carey's Reading Room include The Key to Uncle Tom's Cabin, The Lofty and the Lowly, Beatrice, and several other new works together with the May magazines.

5-14- Beginning this evening and continuing for eight days:-

The National Theater
Organized for the production of the moral drama.
The above named troupe, under the direction of Mr.G.J. Adams, respectfully announces to the public of Davenport and vicinity that commencing Saturday, May the fourteenth, a number of performances will be given

1853

5-14- (Continued)
at the

New Le Claire Hall
Beginning with the patriotic drama
William Tell
To be followed by the comical farce of
The Swiss Cabin
Every night, songs by Mrs.Adams, Mr.Nixon, and Mr. Adams.
Change of program every evening.
Admission twenty-five cents.
(No other record of performances extant.)

5-19 Mrs. Jas. H. Dumont of New York is prepared to give lessons on the melodeon and piano. Taught vocal and instrumental music for six years in the Kingston Female Seminary, N. Y.

6-7 Afternoon and evening performance of Spaulding and Rogers Circus Company on board the Floating Palace. Seats for 1800 people: two thousand have witnessed a performance at one time. The company will perform at the following places:- Muscatine, two performances, 5-25; Rock Island, two performances, 5-26; Albany, two performances, 5-27; Savannah, two performances, 5-28; Galena, two performances, 5-30,31; Dubuque, two performances 6-1; Bellevue, two performances, 6-2; Sabula, one performance, 6-3; Fulton City, one performance, 6-3; Lyons, one performance, 6-3; Camanche, one performance, 6-4; Port Byron, one performance, 6-4; Le Claire, one performance, 6-4; Hampton, one performance, 6-6; Moline, two performances, 6-6; Moore House Landing, one performance 6-8; New Boston, one performance, 6-8; Oquawka, 6-9, two performances; Pontusuc, one performance, 6-11; Nauvoo, two performances, 6-11.

6-8 Davenport Lodge #37 of the Free and Accepted Masons organized.

6-30 De Witt Carey reminds subscribers that the second quarter dues must be paid. "--the expenses of keeping it (the reading room) up are about equal to the receipts."

6-30 Porter's advertise that a new order of Beatrice has been received to keep up with the demand. The June Harper, Putnam's, and Godey for sale.

7-7 Mrs. Emil Gertrude Macauliff is "sojourning at present in this place."

7-21 Le Claire Hall "has just been finished." But cf. 5-14 when the Hall was used by the National Theater.

7-28 Professor C. C. W. Morgan recited some passages from Shakespeare last week.

8-4 Winchell's Drolleries at Le Claire Hall, this evening.

1853

Character sketches and impersonations, song-and-dance act.

8-11 Davenport has not a single negro. "A black man visiting the place is regarded with curious gaze, much as an Indian in the cities to our East."

8-12 Herr Alexander, magician, gives a performance, "an impostor and arrant humbug."

8-18 Mrs. Macauliff plans to open a Female Academy, teaching English, Ancient and Modern History, Ancient and Modern Geography, Mythology, Botany, Philosophy, Composition, and the use of the Globes. French, Music, Drawing, Writing, Arithmetic, and Book-keeping, Embroidering, Knitting, Wax flowers etc., scriptural instruction, morals, and polite department.

8-18 The Columbians, Messrs. and Misses Higgins, vocalists and instrumentalists, will soon be here to give instruction. Have been spending the summer at the New York Normal School.

8-25 During three nights of the past week, the Algerines have been giving performances of magic.

9-1 Ground-breaking ceremony for the Mississippi-Missouri Railroad. Parades etc. The Rock Island and Chicago Railroad nearing completion at this time.

9-1 The Davenport Book store has just received:-
Nineveh and its Palaces
Humboldt's Aspects of Nature
The Pre-Adamite Earth
Guyet's The Earth and Man
Swift's Works
Sterne's Works
Tupper's Prose and Poetical Works
Tennyson, Longfellow, Bryant--Poetry.

9-3 First issue of the Tri-Weekly Gazette. The Weekly Gazette continues. First issue of the Daily Gazette 10-16-54.

9-7 Professor Donaldson, blind, lectures at Le Claire Hall on the subject of the blind.

9-8 Mr. Francisco, the present Algerine, gave magic performances during the last week.

9-8 The Columbians will give a vocal concert in Rock Island tonight.

9-8 New books at Porter's:-
Solomon Northup
Fern Leaves from Fanny's Portfolio
Thomas' Fruit Culturalist
Clarke's Grammar
Miss Sinclair's Modern Flirtations

1853

9-22 Hogs running at large about the town.

10-8 German Free School opens, under Henry True.

10-27 Announcement of the local publication, issued by Eli Adams, of the semi-monthly Penny Magazine, republished from the English plates.

Fall of this year the Turnverein erects a "modest Turnhalle" on Fourth Street, between Brown and Warren Streets.

10-27 Carey's Reading Room has been taken over by Eli Adams who will re-open the rooms on 11-1 with "new additions."

11-17 A. Parker, blind professor of music, ready to give lessons on the piano and the melodeon.

11-17 Eli Adams Reading Room will be closed for a time; Adams on a trip to the East. Will probably re-open 12-15.

12-15 Eli Adams Reading Room probably re-opened about this time.

12-29 The Iowa Book Store Rooms (this is Adams') advertise the latest dates of

The Semi-Weekly Tribune, New York
Scientific American, New York
Irish American, New York
Saturday Evening Post, Philadelphia
American Courier, Philadelphia
Arthur's Home Gazette, Philadelphia
Dollar Newspaper, Philadelphia
London Illustrated News, Gleason's Pictorial etc.

Close of year:- Population of Davenport given as about 4500; actually probably 3700, or less.

1854

Again, many balls are advertised throughout the year: this will not be noted henceforth.

Exact date unknown:-

Luse and Lane Co. established: the only book publishing house in the state at this time. Occupy a three story building.

Second Baptist Church erected.

Ladies' College built by T. H. Codding, will probably open 5-2-55.

The Davenport Commercial started by N. H. Parker, no files extant.

German Congregational Church organized.

1854

Witherwax's Block and Orr's Building completed. Third floor of the latter fitted up and occupied as hall by Odd Fellows and the Sons of Temperance. A portion of the third left of Witherwax's Block named Literary Hall.

First exclusive crock and china store opened by S. Webb.

The Bridge City Record, started either this year or 1855. Lasted only a few months. No files extant.

1-? Actual work on bridge gets underway.

1-9 Reading Room connected with the Iowa Book Store opens for use of subscribers today. Papers on file will include dailies from New York, Philadelphia, Baltimore, Washington, Cincinnati, Chicago, St. Louis etc., also weekly and tri-weekly papers from Iowa, Wisconsin, Minnesota, Michigan, Illinois, Indiana, Ohio etc., as well as the following foreign and domestic periodicals:-

London Art Journal	Harper's Magazine
London Illustrated News	Putnam's Magazine
Edinburgh Journal	Graham's Magazine
London Punch	Hunt's Merchant's Magazine
Dublin Nation	New Yorker Statts Zeitung
Blackwood's Magazine	Godey's Lady's Book
Deutsche Kirchenfreund	Knickerbacker Magazine
Leipzig Illust. Zeitung	Littell's Living Age
Courier des Etats-Unis	Gleason's Pictorial and others.

1-26 Iowa Book store advertises the following for sale:-

Expedition to the Dead Sea, illustrated, 509 pp.	$3.00
United States Exploring Expedition, illus. 517 pp.	1.75
Travels in Nineveh, 366 pp.	.75
Riley's Narrative, 271 pp.	.75
Aspects of Nature, Humboldt, 475 pp.	1.00
Queens of England, 6 vols. 3,430 pp.	9.00
Queens of France, 2 vols. 711 pp.	1.75
Queen 'Bess', 503 pp.	1.25
Life of Judson, Wayland, 2 vols. 1,066 pp. . .	2.50
Life of Randolph, Wit etc. 375 pp.	1.00
Home is Home, 300 pp.	.75
Curse of Clifton, 248 pp.	.85
Tales for Winter Evenings, 286 pp.	.50
Tales for Summer Evenings, 288 pp.	.50

2-2 Editor's comment:- "--Le Claire Hall is the worst room in town for public speaking. Every little noise reverberates. . . . ."

2-22 The first train from Chicago comes into Rock Island, with appropriate ceremony, booming of canon etc. The Mayor and Common Council of Chicago with some two hundred and fifty citizens of Chicago on the first train.

1854

3-2 Iowa Book Store advertises:-

Of a Tour in Europe, Grace Greenwood	$1.25
Hot Corn, or Little Katy	1.25
Home Scenes and Home Sounds.	1.25
The Wide, Wide World, 2 vols.	1.50
Queechy, 2 vols.	1.75
Curse of Clifton, Miss Southworth	1.00
Old Neighbors and New Settlements	1.00
Fern Leaves from Fanny's Portfolio	1.25
Little Ferns for Fanny's Little Friends . .	.75
Mrs. Partington's Carpet Bag of Fun	.50

3-9 News item, there are a good many lectures before the Literary Society these months. Last evening, 3-8, Mr. W. H. Hildreth lectured on Commerce.

3-15 Dr. Judd address the Literary Society on "Physiology."

3-16 Dr. Judd will continue his lecture on "Physiology" this evening.

"Thus far the Davenport Literary Society has sustained itself nobly. . . . providing weekly lectures and conducting weekly debates."

3-20 J. F. Dillon lectures to the Davenport Literary Society on "National and Local Exhibitions of Anglo-American Character."

3-22 Davenport Literary Society holds an entertainment and "festival" at Le Claire House: the proceeds to go to the library fund.

3-23 Date of one of the earliest signed political advertisements. (Rise of rugged individualism?) Former political advertisements usually in following form:- "Will you kindly announce that so and so is running for such and such an office," signed by Many Voters. The signed advertisement is by I. I. Stewart, running for Superintendent of Public Instruction.

4-13 Hogs still wandering at large about the town.

4-13 Davenport Literary Society has raised $120.00 for its library. Wishes to raise $1000.00 before books are purchased. Judge Grant one of two to donate one hundred dollars.

4-27- Panorama exhibit at Le Claire House tonight, sponsored by the Mac Evoy Family. Panoramas of Ireland and Niagara. Family will also give a concert of harp, violin, and piano, and present dramatic sketches.

4-27 Mrs. Wheeler's series of lectures on "Anatomy and Physiology" close today.

5-- Davenport contains six thousand inhabitants; "one hun-

1854

dred and twenty-five stores, all told; three regular Banking Houses . . . . nine churches; seven public houses; the Iowa College; two public school houses, one of which cost upwards of six thousand dollars, built of stone; besides private schools; one Masonic Lodge, two lodges of I.O.O.F., one division of the Sons of Temperance; and one Maine Law Club; fourteen doctors, and twenty-two lawyers."

5-6 Steamer Effie Afton crashes into bridge pier.

5-29 The Fakir of Siva, necromancer and ventriloquist presents his "Soirées Fantastiques" at Le Claire Hall tonight.

6-- Astonishing and unprecedented immigration into Iowa.

6-1 Protestant Episcopal Convention held in Davenport: Rev. Henry W. Lee, then Rector of St. Luke's Church, Rochester, New York, selected as Bishop of Diocese of Iowa with the seat in Davenport.

6-6 There are twenty-eight Masons in Davenport, according to the report to the Grand Annual Communication.

6-16 The Campbell Minstrels, "best Ethiopian Melodists in the Union" give a concert.

6-29- Bayne's Panorama begins this evening, to be here one week.

7-6 Editorial note:- Bayne's panorama (subject unknown) well worth seeing. City claims four dollars per night license fee.

7-6 The Blakely Family, now in Burlington, will give a concert here soon.

7-20 Messrs. Kelly and Blair, artists, in town ready to give lessons in painting and engraving.

7-27 Three Chinese Jugglers are in town. Will give a performance at Le Claire Hall latter part of next week.

9-? Scott County Agricultural Society holds its first fair.

9-1 Mississippi Bridge cornerstone laid with appropriate ceremony. The first bridge across the Mississippi south of St. Paul. Much river opposition.

10-16 First issue of the Daily Gazette. The Tri-Weekly continues.

10-19 Concert by the Riley Family: singing, violin, and guitar.

10-23 Iowa Book Store advertises:-
Swell Life at Sea, or Fun, Frigates and Yachting $1.00

1854

Virginia Comedians, 2 vols.	$1.50
Morning Stars of the New World	1.25
Pearl Fishing, Choice Stories	1.00
Greece and the Golden Hour	1.00
The Money Maker	1.00
Ethan Allen and the Green Mountain Boys . .	1.00
Tales and Reveries, or Why I am a Temperance Man	1.25
Layard's Discoveries at Nineveh	1.00
Frontier Life in the Southwest	1.25
Robert Bruce, the Hero King	.90
Ned Mulgrave (comic)	.50
Brien o'Linn, or Luck is Everything.	.50
Confessions of Con Cregan	.50
Forecastle Yarns	.25
Red Wing, or the Cruiser	.25
The Flying Cloud	.25
The Railroad King	.25

11-23 W. H. Holmes' Book Store advertises:-
Wilson's Ornithology
De Tocqueville's Democracy in America
Page's Theory and Practice of Teaching
Library of Natural History
De Cormerin's History of the Popes
Sear's History of the Bible
Sear's Sunday Books
Handsome Illustrated copy of Don Quixote
Memoirs of the Presidents
Colton's Life and Times of Clay
Fleetwood's Life of Christ, in English and German
Gilt and plain family Bibles
Erskine's Theological Works
Lyell's Geology
Ewbank's Hydraulics and Mechanics
Nicholson's Mechanic's Companion
The Practical Draughtsman
Code of Iowa
The following in fine gilt editions:-
Poetry of Coleridge, Shelley, Keats, Mrs.Hemans, Whittier, Scott, Howitt, Milman.
Poets of Connecticut
British Female Poets
Tupper's Works in Turkey binding
The White Veil, a Bridal Gift
The Illiad and the Odyssey
Irving's Oliver Goldsmith
Gift books-The Diadem, Floral Offerings etc.
Byron's Poems

11-23,24 Two concerts by the Baker Family, Le Claire Hall.

12-9 Young Men's Literary Society announces the receipt of a valuable lot of books, seventy volumes, as a donation to Library Fund, from Mr. D. C. Eldridge.

12-13 Theater:- "Mr. Wyman offers a very attractive bill this

1854

evening for his last appearance." No other mention of this.

12-19,20 Two lectures at Le Claire Hall by J. Yorston, on "Popular Deceptions and Popular Delusions, or Imposture Exposed and Mystery Explained."

12-28 Advertisement of Ladies' College, by T. H. Codding: will probably open 5-2-55.

Close of year:- Population given as 6000. Actually possibly 5000, or less.
3 Daguerrean artists
4 Jewelry stores
2 News rooms and periodical stores
5 Printing offices, one German, four English

This was one of the busiest years in Davenport history. Labor of all kinds was in demand: a great housing demand. The immense immigration of the past two years now began to bear fruit. Money aplenty. Rents high. Large immigration continues.

1855

Exact date unknown:-

Railroad track laid two and one-half miles west of city.

W. V. Barr opens the first Commercial College in Davenport.

From the first City Directory of 1855:-

". . . . multitudinous throngs of dogs and swine . . . . infest our city."

Iowa College Library has 1200-2000 books.

Ladies' College building started 1854, 120' X 80', four stories high. First term to commence 5-2-55. "The course of instruction embraces a full and complete classical education. There is also a Normal Department, ... to qualify young ladies for teachers in all the various grades of schools from the College to the district school."

Davenport Female University. Three departments are now open, and others will be opened as applicants demand. There will be sixteen professorships and eighteen different diplomas granted." First term to begin 9-56.

1-10 Vocal and instrumental concert this evening at Le Claire Hall by Adele Hosmer and Jacob E. Hosmer.

1-17 Lecture on "Astronomy," Le Claire Hall, this evening, illustrated by numerous transparent Diagrams, to be

1855

followed by an exhibition of Dissolving Views, Comprising scenes in the Holy Land; illustrations of Natural Phenomena; a large collection of picturesque views and places in America and Europe; comic and humorous subjects, concluding with a selection of Chromatropes.

1-24- Two gentlemen, one of them Professor Warren, to lecture on the "Philosophy of Spiritualism" at Le Claire Hall tonight. This lecture introductory to a course on the subject.

1-25 Concert by the Davenport Band, under the direction of C. Brenner, for the benefit of the poor; Le Claire Hall:-
Part I:-
"Overture" from the Opera Trancredz . . . Band
"Grand Waltz" by Labitzky . . . . . Band
Violin solo . . . . . M. Hell
Song by Ladies and Gentlemen
Grand Polka . . . . . Band
Grand Waltz, by Strauss . . . . . Band
Twenty minute intermission
Part II:-
Overture--"Two Friends" . . . . . Band
Song by Four Gentlemen
Solo, with variations, on clarinet. . C. Brenner
Grand Polka . . . . . Band
Song by Mr.---
"Railroad Gallop" . . . . . Band
Tickets .50

2-26 Mr. Leonard W. Volk, sculptor from St. Louis, who plans to become a citizen of Davenport, displays a model of the statue which he has entered in the competition for the proposed Clay Monument.

3-3- Mr. Beers will give a lecture every evening this week in the Lecture Room of the Methodist Church. This evening on "Lord Byron and Edgar Allan Poe." Free admission.

3-5 Mr. Beers lectures on "Opium Eating and Literature."

3-6 Mr. Beers lectures on "Character."

3-8 Mr. Beers lectures on the "Immortality of the Soul."

3-9 Mr. Beers lectures on the "Modern British Poets."

3-30 Davenport Männerchor gives a concert for benefit of the poor, Le Claire Hall. .50 adm.

4-14 Concert by the Peak Family, vocalists and Germanian Bell Ringers, using bells, harp, guitar and a cremonia. This evening at Le Claire Hall. Adm. .25 and .50.

4-17- Jas. Moreland of Dubuque delivers a lecture at Le Claire

1855

Hall tonight: first in a series of three on "South America."

First lecture:- Brazil
Second lecture:- Chile
Third lecture:- Peru

5-? "In May, 1855 . . . . the Banjo (showboat) visited Mississippi points as far up as St. Paul. . . . . The Banjo carried a 'nigger show.'" (Richman)

5-1 Jacob Strasser arrives in Davenport. Soon afterwards organized a band that continued over fifty years.

5-2- Averill's Panorama this evening at Le Claire Hall.

5-2 Scheduled date of opening of T. H. Codding's Lady's College.

5-5 Editor points out commercial value to city in sponsoring a lecture series. Good advertisement for the town.

Summer season of steamboating, March 15-December 8, there were 1,113 arrivals and departures of steamers at the Davenport landing.

5-17,18,19 "The unrivalled representations of Australia; the Celestial Empire and Commander Perry's Visit to Japan," a series of more than sixty paintings on display at Le Claire Hall. ". . . . the celebrated poetic and dramatic reader, Miss Alice Duncan, will deliver an explanatory lecture illustrating each scene as it passes before the eye." Apparently a panorama.

5-22 Concert, Le Claire Hall, this evening by the Lumbard Brothers assisted by Miss C. M. Hugunin.

5-28 Campbell Minstrels at Le Claire Hall this evening. Ten members.

5-31
6-1,2 Panoramic paintings at Le Claire Hall of the Gold Fields of Australia; China, and the Japan Expedition. Panorama nearly a mile in length. Illustrative lecture and piano concert. Clearly this is the same as that of 5-17,18,19.

5-31
6-1 Concert, Le Claire Hall, by Price's Opera Troupe from Boston, in connection with the great Northwestern Gift Enterprise Association.

5-31 "Our citizens have been, or will, be treated to quite a variety of entertainments--musical, operatic, medical, and panoramic, a sufficient diversity . . . . to gratify almost every variety of taste."

6-18 Performance of the Railroad Circus today.

1855

6-27 Performance of the Grand Olympic Arena and North American Circus. Over two thousand persons attended: this represented enough money to "pay for two or three courses of good lectures."

7-20 Circus, Sands, Nathans and Co., American Circus.

7-21 Indians give impromptu sidewalk performances at the Court House and at Le Claire House. Many dimes and quarters thrown at them.

8-3- Panorama this evening of Milton's Paradise Lost and Cole's Voyage of Life in twenty three scenes. Followed by a social entertainment of eighteen dances, marches, quadrilles, contra dances, waltzes, Scotch reels etc. Cotillion Band in attendance.

8-11 Performance of Van Amburgh and Co.'s Menagerie, Dan Stone's Circus of the People, and Tyler's Indian Exhibition, United performances today. Included various Indian war dances, also Indian tableaux:-
Pocahontas Rescuing Captain Smith
Terrific scalping scene
The Death Song etc.

8-14 Editor suggests that Moline, Rock Island and Davenport band together in organizing a lecture series.

8-15 Young Men's Literary Society announce plans for a lecture series this winter, including nationally known figures. Season tickets already sold to the amount of six hundred dollars. Season tickets:- $2.00.

8-23 City first lighted by gas. Antoine Le Claire erected the street lamps as a public benefaction, costing thirty-forty dollars a piece.

9-17,19 Campbell Minstrels at Le Claire Hall.

9-24,25 Performances by the Bailey Troupe.

10-? Catholic Literary Institute organized. Seventy members. Two hundred volumes in library by 1857.

10-2 Theater, St. Louis Varieties, Le Claire Hall

The Lady of Lyons
Dance by Miss Mary Peters
Loan of a Lover

10-3 Theater, St. Louis Varieties, Le Claire Hall

Actress of All Work
Faint Heart Never Won Fair Lady
Dance by Miss Mary Peters
Poor Pillicoddy

1855

10-4 Theater, St. Louis Varieties, Le Claire Hall

Day After the Wedding
The Dead Shot
The Married Rake

10-5 Theater, St. Louis Varieties, Le Claire Hall

Benefit for Miss St. Clair
Charles the Second
Dance by Miss Peters
The College Boy
Good for Nothing
Cracovienne (a lively Polish dance) by Miss Peters

10-6 Theater, St. Louis Varieties, Le Claire Hall

Two dances by Miss St. Clair
Woman
The Fairy Star

10-9 Theater, St. Louis Varieties, Le Claire Hall

Mr. Morrison and Miss St. Clair in two dances
The Serious Family
The Two Gregories

10-10 Theater, St. Louis Varieties, Le Claire Hall

La Maja de Seville
Kiss in the Dark
Loan of a Lover

10-11 Theater, St. Louis Varieties, Le Claire Hall

The Stubbins' Family
Stage Struck Family
La Maja de Seville
Dancing by Mr. Morrison and Miss St. Clair

10-12 Theater, St. Louis Varieties, Le Claire Hall

Lady of Lyons
Dance by Miss Mary Peters
Lively Polly

10-13 Theater, St. Louis Varieties, Le Claire Hall

Dance by Miss St. Clair
Jealous Wife
Home for a Holy Day (sic)
Two dances by Miss Peters
Sketches in India
La Vivandier by Miss St. Clair

10-13 Young Men's Literary Society announce a course of lectures for the coming season, including R. W. Emerson, Parke Godwin, J. G. Saxe, and others.

1855

10-14 Theater, St. Louis Varieties, Le Claire Hall

Benefit of Miss St. Clair
The Stranger
Fairy Star
Two dances by Miss Peters
Two dances by Sallie St. Clair

10-15 First issue of the Daily Iowa State Democrat.

10-22 "We do not think the time is very distant when . . . . 'stars' of the first magnitude will not disdain to include Davenport in their revolutions through the realms of taste."

10-22 Ballad Entertainment by Mr. Dempster, composer, at Le Claire Hall this evening. The program will include the following songs:-

"The Indian's Lament"
"Some Things Love Me"
"John Anderson, my Joe"
"Lament of the Irish Regiment"
"Duncan Grey"
"The Barring of the Door"
"The Death of Warren"
"The Blind Boy"
"I'm Alone, All Alone."

And a song in three parts, The May Queen, poetry by A. Tennyson, music by Dempster:-

Part I:- Eve of May
Part II:- New Year's Eve
Part III:- Return of Spring

"This song represents the gradual decay of a young and beautiful girl, from the bloom of health to a premature grave."

10-25 ". . . . we expect hereafter to chronicle the raptures with which Davenport audiences will greet the greatest celebrities of the age."

11-? The Temperance Organ, published by Luse and Lane Co. Lasted about one year.

11-17 Der Demokrat notes that some German dramas are to be presented this winter.

11-25 First English Evangelical Lutheran Church established.

11-26 Young Men's Literary Society, first lecture of its series this evening, at Le Claire Hall, by Mr. Whipple on "Education."

12-10 First performance of the Deutsches Liebhabertheater; in a small hall on the south side of Second Street, just west of Ripley.

N.B. The reader is reminded of the introductory note

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that all plays will be listed as advertised. For probable correct titles see Appendix II. Many German plays were advertised with inaccurate titles and incorrect authorship assigned; this was also true of the English plays, but not to a comparable degree.

Prologue spoken by Henry Becker
Einer Muss Heirathen, by A. Wilhelmi
Durch! oder, Heirathen im Sturm, by Rudolph Genée
Dancing until midnight.
Admission .50

12-10 Young Men's Literary Society, second lecture of series, this evening at the Congregational Church, by Park Benjamin of New York, on "Fashion," a poem.

12-11 Young Men's Literary Society, third lecture of series this evening at the Congregational Church, by David Paul Brown, of Philadelphia, on "Shakespeare's Life and Genius."

12-17 Young Men's Literary Society, fourth lecture of series, this evening at the Congregational Church, by Parke Godwin of New York on "American Social Life."

12-18 Young Men's Literary Society dedicate a new hall for their use. This was probably a portion of the third left of Witherwax's Block. Cf. 1854.

12-21 Deutsches Liebhabertheater, second performance of season.

Der Wirrwarr, oder Der Muthwillige, by Kotzebue.
Two hours of dancing afterwards.
Theater admission .35
Dancing .25 extra

12-26 Young Men's Literary Society, lecture by William Starke of New Hampshire on the "Miracles of Time, or Old Times and New"; a poem.

12-28 Mr. Le Grand B. Cushman, brother of the celebrated actress Charlotte Cushman, and a popular lecturer on temperance, the dignity of labor, and the fashionable follies and vices of the times, lectures this evening on temperance and reform; he will also exhibit a panorama, and give a display of mimicry.

12-31 Young Men's Literary Society, seventh lecture of the series, by Ralph Waldo Emerson, at the Congregational Church. No subject for his lecture.

12-31 Emerson notes in his Journal of fellow-diners at the Le Claire House:- "They talk 'quarter sections.' 'I will take a quarter-section of that pie.'"

Close of year:- Population estimates vary from 5200-7000: both probably exaggerated.
Iowa College Library contains some two thousand volumes.

1856

Exact date unknown:-

The "German Democrats, who had become disgruntled because Der Demokrat had left the Democratic party to espouse the cause of Fremont in the presidential campaign, started the Beebachter am Mississippi." This expired in a few months. No file extant.

Professor Thales Lindsley proposes the establishment of the National University on the Arsenal. "The course of study proposed for the university . . . . embraced one hundred different courses of study, and required for its faculty one hundred professors, several hundred adjunct professors, besides tutors and teachers."

A great many concerts advertised throughout the year, especially at the many German beer gardens; too many to list here.

"'You land at Dubuque, Davenport, Burlington, Keokuk, or Muscatine,' said an eastern gentleman in 1856, 'and find yourself in the very heart of civilization and refinement . . . . . You can hardly think it possible that you are more than one thousand miles west of Philadelphia, and in a land where the savage, but a few years since, was the sole occupant.'"

1-1 Eli Adams issues the first number of The Literary Star in the West. The second number never appeared.

1-1 Concert by the Hutchinson Family, Judson, John and Asa.

1-4 Concert by the Hutchinson Family.

1-7 Deutsches Liebhabertheater, third performance of season:-

Verlegenheit u. List, oder Der windige Kammerdiener,
by Kotzebue.
Followed by two hours of dancing.
Admission .35

1-8 Holmes' Davenport Book Store has been sold out to George W. Ells and Co., of Dayton, Ohio: to continue in business.

1-15 Fifth lecture of a series this evening by Elder Hartzell, at the Christian Chapel, on "Does the Bible sustain Priestcraft?"

1-17 Deutsches Liebhabertheater, fourth performance of season:-

Der Wirrwarr, oder der Muthwillige, by Kotzebue

This play may also have been performed 1-14.

1-19 Advertisement of the Iowa Book Store, new books for sale:- Prescott's Philip the Second, 2 vols.

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Annals of San Francisco
Macauley's History of England, vols. 3 and 4.
Life of Goethe
Song of Hiawatha
Selections from W. S. Sander
The Old Red Sandstone
Pre-Adamite Earth
Foot-prints of the Creator
Earth and Man
Leaves from the Tree Igdrasyl
Kate Weston
Henriette Robinson
Henry VIII, and his Six Wives
Catharine the Second of Russia
Mimic Life
Lives of Atrocious Judges
Camp Fires of the Red Man
Kit Barn's Adventures

1-21 Deutsches Liebhabertheater, fifth performance of season:-

Die Verwandtschaften, oder Geld macht den Mann, Kotzebue
Afterwards, two hours of dancing.
Admission .35

1-22- Averill's Grand Revolving Panorama of a voyage from Dover, England to Sebastopol, Russia, with numerous scenes in Crimea, Battles of Inkermann and Alma. Will also give away three hundred and seventy-five gifts worth three thousand seven hundred and fifty dollars. Adm. $1.00.

1-23,24 Professor W. Foster of the Dixon Collegiate Institute will deliver two lectures before the public, and the Young Men's Institute (apparently the Y.M.L.S.) on "Chemistry," illustrated with experiments.

1-29 Deutsches Liebhabertheater, sixth performance of season:-

Die Verwandtschaften, oder Geld macht den Mann, Kotzebue

2-1 Young Men's Literary Society, eighth lecture of course at the Congregational Church this evening by Thomas Guerrin, member of the French National Assembly on the "Philosophy of the French Revolution."

2-6 Magazines at the Iowa Book Rooms for February:-

Harper's	Knickerbocker
Putnam's	New York National
Godey's Lady's Book	Leslie's Journal
Ballou's Dollar	Graham's Magazine
Leslie's Gazette of Fashion	

2-7 Mr. O. S. Fowler gives the concluding lecture of his series this evening, "On Human Relationships." Physio-

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logical-phrenological approach. "He will examine several craniums."

2-8 Deutsches Liebhabertheater, seventh performance, benefit Madame Bischef,

Mutterliebe, oder Marie-Anne, Ein Weib aus dem Volke

2-8 Young Men's Literary Society, ninth lecture of series, by the Reverend John Pierpont, of Medford, Massachusetts. He is "one of the oldest poets in the country, and is very popular with a large class of readers."

2-9 The Widow Bidott Papers for sale at the Iowa Book Room, at $1.25.

2-12 "A small city feature that has developed itself this winter is in the number of boy peddlers of apples, nuts, pop-corn etc., who perambulate our streets and visit our offices."

2-12 Vocal and piano concert this evening at Le Claire Hall by Adele and Jacob Hosmer, assisted by the great basso Lucius H. Flagg.

2-18 A second concert by the Hosmers and Flagg, see above.

2-18 Young Men's Literary Society debate tonight on "Ought unanimity to be required in the verdict of Juries?"

2-19 Young Men's Literary Society, tenth lecture of series, by C. C. Felton, of Cambridge, Massachusetts.

Felton fails to appear; his place is taken by Bishop Lee who speaks on "Self Culture and the Self-Made Man."

2-19 Deutsches Liebhabertheater, eighth performance of season:-

Die Engländer in Paris, by Charlotte Birch-Pfeiffer.
(Rauchen und das Mitnehmen von Hunden ist verboten!)

2-25 Young Men's Literary Society, eleventh lecture of series, this evening, by George Sumner of Boston, who will speak on "Old Europe and Young America."

2-28 Deutsches Liebhabertheater, ninth performance of season:-

Nummer 777, by Le Brun
Die Verstorbenen, by Lebrun
Der Nachtwächter, by Th. Körner
Admission .35. Dancing afterwards .25 extra.

3-5,6,7 Lectures by Dr. Loomis, of Philadelphia, at the Court House, on "Psychology and Spiritualism." A trance medium etc.

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3-6 "A number of Germans . . . . observed the custom which obtains in all the Catholic countries of Europe, and kept the Carnival, by clothing themselves with masks and other grotesques habilments and parading the streets on horseback. They made quite a funny demonstration and seemed to enjoy themselves very much."

3-10 Deutsches Liebhabertheater, tenth performance, benefit Mme. Koch,

Liebe Kann Alles, oder Die bezahmte Widerspenstige, 4 acts frei nach Shakespeare und Schink von Holbein.
Adm. .35

3-15 News item in Der Demokrat:- "In Amerika existiren folgende deutschen Theater:-
In New York: Stadttheater, under direction of D.Hoym and Hamann; Worret, Regisseur
In Philadelphia: National Theater, of Bottner und Berndt
In Baltimore: Nationaltheater, direction Dardenne Theater in Washington Hall; Unternehmer Rullmann
In New Orleans: Pelikentheater, unter Stein
Cincinnati: theater unternehmer Horwitz und Horning; Regisseur, Burgeler
Detroit: Stadttheater: Daville, Eigenthumer
Milwaukee: Theater in der Markthalle, unter von Kenkel
"Die Adlersbergsche Gesellschaft was zuletzt in Indianapolis, ist aber von dort nach der ersten Vorstellung verschwunden.
"Ausserdem bestehen Liebhabertheater, welche offentliche Vorstellung geben in New York, Brooklyn, Newark, Boston, Albany, Buffalo, Syracuse, Erie, Detroit, Toledo, Dayton, Cleveland, Sandusky, Indianapolis, St. Louis, Galena, Manitowoc, Davenport, Nashville, New Orleans, und noch einigen anderen Stadten; die Turnvereine stchen (sic) meist an der Spitze dieser Unternehmungen."

3-17 Deutsches Liebhabertheater, eleventh performance of season:-

Der Heirathsantrag auf Helgoland, by Schneider
Eigensinn, oder Gott sei dank, der Tisch ist gedeckt, by R. Benedix.

3-27 Deutsches Liebhabertheater, twelfth performance of season:-

Das Fest der Handwerker, by Angely
Eigensinn, oder Gott sei dank, der Tisch ist gedeckt, by Benedix.

4-4 Deutsches Liebhabertheater, thirteenth performance of season:-

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Der verwundschene Prinz, by Von Plötz
Die Whig und Demokratinnen, by Schubar

4-7 Vocal and instrumental concert at the German theater under the direction of J. D'voos. His boy, six years old, will play violin solos. Program:-

Part I:- "Lanner in Elisium," Walzer
Koszuisko, "Polonnaise"
"Die letzte Rose," Schottisches Lieb mit Waltzer
"Barcarole" aus Zampa
Poco Allegro, Variationen
"Napoleon Marsch"
Part II:- "Mourir pour la Patrie"
Mehrere Arien aus der Regimentstochter
"Oberländler"
Duett aus Norma
Overture zu oper Rochus Pumpernickel
"Schleswig Holsteiner"

4-9 Draw of bridge first opened.

4-14 Deutsches Liebhabertheater, fourteenth performance of season:-

Der Dorfbarbier, oder Die Schinkenkur, by P.Weidemann.
A comic opera in two acts, with full orchestra.
Music by Schenk. Admission .50
Dancing later .25 extra

4-18 Deutsches Liebhabertheater, fifteenth performance of season:-

Der Verwundschene Prinz, by von Plötz
Die Whigs und Demokratinnen

4-21 The locomotive Des Moines crosses the new bridge from the Island to Davenport, after 7 p.m. The first passage of a train of freight cars following at once. The regular 8 a.m. train from Chicago crossed the next morning.

4-23 Deutsches Liebhabertheater, sixteenth performance, benefit of Fraulein Pieper:-

Steffen Langer aus Glogan, oder Der holländische Kämin, with the forepiece:-
Der Kaiser und der Seiler, by Birch-Pfeiffer

5-2 Deutsches Liebhabertheater, seventeenth performance of season:-

Mutterliebe, oder Marie-Anne, ein Weib aus dem Volke, from the French of J. Mendelsohn.

5-7 Deutsches Liebhabertheater, eighteenth performance of

1856

season:-

Das Fest der Handwerker, by Angely
Die Humoristischen Studien

5-19 Concert by the Davenport Brass Band, under direction of A. W. Read.

5-20 Deutsches Liebhabertheater, nineteenth performance, in Le Claire Hall,

Der Dorfbarbier, oder Die Schinkenkur
Comic opera by Weidemann, music by Schenk.

5-21,22 Campbell Minstrels at Le Claire Hall; eight members with the comedian Dan Bryant. New songs, overtures, charusses, duets, plantation and fancy dancing, sayings, and the "Great Railroad Smash-up," "Masquerade Ball," "Burlesque Scenes from the Italian Opera," and "Life in Old Virginia": Illustrated.

5-22 Campbell performance tonight for benefit of G. W. Demerest.

5-26 Performance of H. Buckley and Co.'s Circus. Includes Signor Philo in his novel performance of
Eastern Pastimes, or China in Danger

6-4 Performance of Levi J. North's National Circus. Afternoon and evening. The evening performance will conclude with the comic pantomime of the
Rich Turk, or the Big Headed Family

6-4 ". . . . for the last five or six days, there has been an average of a piano a day sent westward. This has been in addition to a number of melodeons which have been forwarded from time to time since the road was opened. . . . . From time immemorial music has been esteemed a great civilizer."

6-4,5 Colonel Wood's Museum of Living Wonders at Le Claire Hall:-

The Swiss Bearded Lady
American Giantess
The Young Esau, son of the Bearded Lady; he is two and one-half years old, has whiskers, and is covered with hair
Mrs. Ellen Briggs, a midget beauty
Sucha Babies, boy 14 yrs. old, girl 9 yrs. old
Swiss Warbler.

6-10 Circus performance. No name given.

6-16,17 Operatta of the Forest Festival, representing scenes in Fairyland, Le Claire Hall. With about two hundred young ladies, and a full orchestral accompaniment. Under the direction of Chandler Robbins.

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6-19 Concert at Le Claire Hall, by Mlle. Teresa Parodi, assisted by Mad. Amalia Patti Strakosch, under the direction of Maurice Strakosch:-

Part I:- "Come Bello," Grand Air from Lucretia Borgia
"Jerusalem," thou that killest the Prophets
Oratoria, "St. Paul."
Hummel's celebrated "Variations di Bravoura."
Grand Duetto from Norma
Duetto from Semiramide
"Star Spangled Banner"
Part II:- "Good Night and Pleasant Dreams"
"Say Yes, Pussy, or the timid man, the bashful young lady, and the cat."
"Within a mile of Edinboro."
Fantasia di Concerto on favorite airs from Il Trovatore
"The Nightingale"
"The Banjo"
Admission $1.50 Reserved seat $2.00

6-23 Concert at Le Claire Hall by Mr. and Mrs. L.V.H.Crosby, here after a tour of Canada and the Eastern British Provinces. Songs, Irish Ballads, Recitations. The Kershaw Family, numbering five thousand, will be represented by Josh himself from "Rum Pint." (??)

6-23 Concert by the Davenport Band.

6-24 Iowa Book Rooms advertise the following reading for the summer:-

Piazza Tales, by Herman Melville	$1.00
Modern Story Teller, Putnam's Library. . . .	.75
Paul Ferroll, a tale	1.00
Gerard the Lion Killer, Illustrated	1.00
Gabriel Vane, his Fortune and his Friends. .	1.25
Worth and Wealth, by Truman Hunt	1.25
Trenches' Poems	1.00
Life of Calderon, by R. Trench	.75
Six Months in Kansas	.50
How to Get Rich	.25
Bunsly Papers, or Irish Echos	1.00
Ship Carpenters Family	1.00
The Great West, with maps etc.	1.25
The Earnest Man, or the Life of Dr. Judson .	1.00
Knowledge is Power	1.25
Adventures of Robert Romaine	1.25
Bossall Morton, by F. Parkman	1.25
States of the Great West, 1856	1.25
My Cousin Smooth	.56

7-1 Young Men's Literary Society receives five hundred volumes which were bought in Boston for their library.

7-2 Editorial in the Gazette:- "Our steam press is a first class Hoe press with Taylor's improvement, and cost $2,250 at the manufactory. We have Three steam

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presses now running in our office, and find it so profitable that we are making arrangements to get another large sized Adams press for job and book work alone. Our daily circulation is more than twice 250, and is increasing everyday."

7-3 Performance of Yankee Robinson's Big Show, with one hundred men and horses.

7-7 The circulating library of the Twin City Book Store is "in full blast." This book store opposite the Le Claire House, owned by S. H. Starr. Starr's advertisement of the same date lists:-

Webster's Unabridge Dictionary
Appleton's Cyclopaedia of Biography
Bulwer's Novels, eleven vols. in one.
Dick's Works, complete in two vols.
Irving's Life of Washington, two vols.
History of the Dutch Republic, two vols.
Josephus' Complete Works
Brach's American Practice
E. G. Squire's Notes on Central America
Wau-Bun, or the early days in the Northwest
Waverley Novels, twenty-seven vols.
Irving's Works, fifteen vols.
Addison's Works, six volumes
Rollin's Ancient History, four vols.
Gibbon's Rome, six vols.
Hume's History of England, six vols.
Macaulay's History of England, six vols.
Dicken's Works, in cloth and paper
Bayard Taylor's Travels and Poems, six vols.
Shakespeare, Byron, Scott, Moore, and Mrs.Hemans

War in Kansas	$1.00
Aspen Court, a Story of our Times	1.25
Life and Adventures of Robert Romaine	1.25
Adventures of Gerard, the Lion Killer	
A Hunter's Life among Lions, Elephants etc.	1.25
The Ship Carpenter's Family	1.25
States and Territories of the Great West in 1855	1.25
Gabriel Vane, his Fortune and his Friends	1.25
A Second Journey Around the World	1.25
Sponges Sporting Tour, Frank Forrester	1.25
Life and Labors of Dr. Judson	1.25
Physiology and Calisthenic Exercises	.60
Treatise on Punctuation, Wilson	1.00
Phi-ri-bus-tah, by Philander Doestick	1.00

7-7 Iowa Book Rooms advertise:-

Sparrowgrass Papers	
On Living in the Country	$1.00
Bunsly Papers, by Brougham	1.00
De Quincy's Memorials, two vols.	1.50
Columbia, from the French	.75
Linda, or the Young Pilot of the Belle Creole, by Mrs. C. L. Hentz	1.25

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Salad for the Social	$1.25
Married, Not Mated	1.00
Berenice	1.00
Second Marriage, a Daughter's Trials	.75
Island of Cuba, by Humboldt	1.25
Introduction to Social Science	.65
Philly and Kit, or Life and Raiment	1.00
The Heroes, or Fairy Tales	.75

7-8 Floating Theater Banjo here for two performances with Ned Davis' Ohio Minstrels. Songs, jokes, ballads, operatic choruses, national melodies, negro eccentricities, dancing etc. Will seat 800 persons. Admission .25.

7-8 J. A. Crandall's Music Store, 8 Le Claire Row advertises sheet music for sale:-
The "Delta Phi Shottisch," the "Detroit Shottisch," and a fine collection for beginners: "Pretty Tunes for Little Folks" etc., etc. "Mr. Crandall's arrangements are now such that he receives all the choice new music so soon as published."

7-12 Two performances, afternoon and evening of H. M. Smith's Circus. Usual attractions plus a "Graphic and Interesting Scene of Nautical Life," by F. Robertson,

The Shipwrecked Mariner; or a Voyage on Land and Sea
H. M. Smith in scenes from Shakespeare:-
Falstaff, Shylock, Richard III. The whole to conclude with the very amusing and laughable afterpiece:-
The Shoemakers of Bagdad.

7-14 Sallie St. Clair is now performing in Peoria; she may return here in the Fall.

7-21 G. F. Bailey's Circus, successors to June and Turners, with menagerie. Grand entree--The Crusades; each performance to end with a laughable afterpiece.

7-26 First issue of The Chip Basket, later called "a smutty little sheet." Local news and advertisements. Not extant.

7-28- ". . . . opening of the week's exercises, in dedication of the new building of Iowa College."

7-30 Two performances, afternoon and evening, of Levi J. North's National Circus.

8-1,2 Ned Davis' Floating Theater Banjo here, for two evening performances. Program apparently the same, or similar to that of 7-8.

8-5 Philharmonic Society organized.

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8-5 Ole Bull and company give concert in Rock Island.

8-6 Ole Bull, assisted by Adelina Patti, vocalist; Louis Schreiber, cornetist; and Franz Roth, pianist and composer, give a concert tonight at Le Claire Hall. Seats $1.00; reserved $1.50.

8-11 Concert at Le Claire Hall by Mr. Gorenflo, the blind flutist, assisted by local musicians. Adm. .50.

8-12 First meeting of the Davenport Philharmonic Society for rehearsal, in St. Luke's Episcopal Church, this evening. Men and women, thoroughly familiar with music, wishing to join, are asked to attend. Six performances are given by the Society this winter.

8-15 Performances of Herr Driesbach and Co.'s Circus and Menagerie. With the first giraffe ever exhibited in the West.

8-25,26 Mrs. Macready, actress and dramatic reader will appear at Le Claire Hall these two evenings. Adm. .50. She will read "portions of Byron's Siege of Corinth, Bulwer's Lady of Lyons, and Zenel, translated from the Spanish." Also readings from "Hiawatha," and a recitation of the "Polish Boy"; and "The Maniac."

8-27 Another "concert" by Mrs. Macready.

8-27 Ned Davis' Floating Theater Banjo here for two performances. Cf. 7-8, and 8-1,2.

9-1 Hough and Myers, managers of the St. Paul and Dubuque theaters have leased Le Claire Hall for a series of performances.

9-2 Hough and Myers Co., Le Claire Hall,

Uncle Tom's Cabin, G. L. Aiken's version
Twenty-two people in the cast
Adm. .50

9-3 Hough and Myers Co., Le Claire Hall,

Uncle Tom's Cabin, G. L. Aiken's version

9-4 Hough and Myers Co., Le Claire Hall,

Lady of Lyons
Dance.....Delia Wright
Ghost Story

9-5 Hough and Myers, Le Claire Hall,

The Stranger, Kotzebue
Dance.....Delia Wright
Loan of a Lover

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9-5 Pyrotechnical display by Messrs. A. S. and T. A. Orcutt, entertainers. This evening at Third and Brady; a lot will be enclosed and seats for one thousand prepared. The grandest display of its type in the West, and the first such display in Davenport. Among the pieces, The American Star.

9-6 Hough and Myers Co., Le Claire Hall,

Black Eyed Susan
Dance.....Delia Wright
A Day in Davenport; or the Yankee Duelist

9-6 A public cowhiding given H. A. Reid, editor of the Chip Basket by a "gentlemen feeling himself insulted."

9-8 The fire works exhibit had an audience of about two thousand persons, of whom about one thousand, nine hundred and seventy-five were on the outside of the enclosure.

9-8 Hough and Myers Co., Le Claire Hall,

Fazio, or the Italian Wife
Dance.....Delia Wright
The King's Gardener

9-9 Hough and Myers Co., Le Claire Hall,

Uncle Tom's Cabin

9-10 Hough and Myers Co., Le Claire Hall,

Still Water Runs Deep
Dance.....Delia Wright
The Ghost Story

9-11 Hough and Myers Co., Le Claire Hall,

The Serious Family
Dance.....Delia Wright
The Dead Shot

9-12 Hough and Myers Co., Le Claire Hall,

The Wife; or a Tale of Mantua
Dance.....Delia Wright
Nipped in the Bud

9-13 Hough and Myers Co., Le Claire Hall,

The New York Fireman
Dance.....Delia Wright
Chloroform; or Davenport and Rock Island
One Hundred Years Hence

9-13 Hough and Myers Co. are having a full house every night.

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9-15 Hough and Myers Co., Le Claire Hall

Asmodeus
Dance....Delia Wright
The Serious Family

9-16 Hough and Myers Co., Le Claire Hall,

The Hunchback; or City and Country
Dance....Delia Wright
Poor Pillicoddy

9-17 Hough and Myers Co., Le Claire Hall,

Ingomar
Dance....Delia Wright
The Swiss Cottage

9-18 Hough and Myers Co., Le Claire Hall,

Therese: or the Orphan of Geneva, by J.H.Payne
Dance....Delia Wright
The Toodles

9-19 Hough and Myers Co., Le Claire Hall,

All That Glitters is Not Gold
Dance....Delia Wright
Two Gregories

9-19 Hough and Myers Co. have now engaged "the celebrated Mr. Douglas from the St. Louis theater, and Mr. and Mrs. Lenox from New York."

9-20 Hough and Myers Co., Le Claire Hall,

Lucretia Borgia, the Poisoner
Dance....Delia Wright
Turning the Tables

9-22 Hough and Myers Co., Le Claire Hall,

Pizarro; or the Death of Rollo
Dance....Delia Wright
Box and Cox

9-23 Hough and Myers Co., Le Claire Hall,

Richelieu, or the Conspiracy, by Bulwer
Dance....Delia Wright
The Secret

9-24 Hough and Myers Co., Le Claire Hall,

Damon and Pythias
Dance....Delia Wright
Comic Song.Mrs. Lenox
The Irish Heiress

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9-25 Hough and Myers Co., Le Claire Hall,

The Stranger
Dance.....Delia Wright
Turning the Tables

9-26 Hough and Myers Co., Le Claire Hall, benefit of Mr. C.J. Smith,

Love's Sacrifice
Dance.....Delia Wright
The Irish Lion

9-26- The Rev. Dr. Bettelheim, nine years resident missionary in Japan and acting interpreter at Loo Choo to the U. S. Japanese Expedition of 1852-56, will talk on his experiences this evening at the Congregational Church. Editor of Gazette urges Young Men's Literary Society to hire his whole course of lectures.

9-27 Hough and Myers Co., Le Claire Hall,

The Golden Farmer
Dance.....Delia Wright
Comic Song...Mrs. Lenox
Black Eyed Susan
"Smith, the best actor in the West, performs for the last time in this city."

9-29 Hough and Myers Co., Le Claire Hall. The Daily Iowa State Democrat gives the performance as

Fazio
Bianca...Kate Denin--her first appearance.
Dance.....Delia Wright
Comic Song...Mrs. Lenox
The Dumb Belle
O'Smirk....Samuel Ryan

The Gazette gives the following program:-

The Wife
Favorite ballad....Mr. Lenox
Dance.....Delia Wright
Grinshaw, Bagshaw, and Brabshaw
Twenty-two people in performances.

9-29 Hough and Myers Co., plan to visit Davenport semi-annually.

9-30 Hough and Myers Co., Le Claire Hall,

Ingomar, the Barbarian
Parthenia.....Kate Denin
Dance.....Delia Wright
The Irish Tutor
Dr. O'Toole....Samuel Ryan

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10-1 Hough and Myers Co., Le Claire Hall,

The Hunchback
Julia.....Kate Denin
Helen.....Miss Mc Williams
Dance..Delia Wright
The Rough Diamond
Cousin Joe..Samuel Ryan
Margery.....Kate Denin

10-2 Hough and Myers Co., Le Claire Hall,

Camille; or the Fate of a Coquette
Dance.....Samuel Ryan

10-3 A parade of "one of the brass bands."

10-3 Hough and Myers Co., Le Claire Hall, benefit of Kate Denin and Samuel Ryan

The Irish Emigrant
Polly Bobolink....Kate Denin
O'Bryan.....Mr. Ryan, in which character he will dance the Fox Hunter's Jig
Honey Moon

10-4 Hough and Myers Co., Le Claire Hall,

The Soldier's Daughter
Widow Cheerly.....Kate Denin
Dance.....Delia Wright
Ireland as It Is
Ragged Pat.....Samuel Ryan

10-6 Hough and Myers Co., Le Claire Hall, announce reengagement of Kate Denin and Samuel Ryan for six more nights.

Camille
Camille.....Kate Denin
Dance....Samuel Ryan and Delia Wright

10-7 Hough and Myers Co., Le Claire Hall,

Lucretia Borgia
Lucretia Borgia....Kate Denin
Dance.....Delia Wright
The Limerick Boy
Paddy Miles.....Samuel Ryan

10-8 Hough and Myers Co., Le Claire Hall,

Romeo and Juliet
Romeo.....Kate Denin
Juliet.....Miss McWilliams
The Omnibus
Pat Rooney.....Samuel Ryan

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10-9 Hough and Myers Co., Le Claire Hall,

The Wife
Marianna.....Kate Denin
Dance.....Delia Wright
The Irish Tiger
Paddy Ryan...Samuel Ryan

10-10 Editor of Gazette urges a series of lectures for coming winter.

10-11 Hough and Myers Co., Le Claire Hall, benefit Samuel Ryan; last appearance of Kate Denin.

All That Glitters is Not Gold
Dance.....Delia Wright
The Good for Nothing

10-12 Der Demokrat announces plans of the Deutsches Liebhaber-theater for the coming season; two or three plays a month will be given. Finishing touches now being put on their new hall--Lahrmann's, southeast corner of Second and Ripley Streets.

10-13 Hough and Myers Co. have engaged Miss Susan Denin, of Chicago, for a one week engagement.

Love's Sacrifice
Margaret Elmore....Susan Denin
Dance.....Delia Wright
Merry Cobbler

10-14 Hough and Myers Co., Le Claire Hall,

Lady of Lyons
Claude Melnotte.....Susan Denin
Pauline.....Miss McWilliams
Dance.....Delia Wright
A Kiss in the Dark

10-15 Hough and Myers Co., Le Claire Hall,

Asmodeus
Carlo, with a song...Susan Denin
Dance.....Delia Wright
Sketches in India
Sally Scraggs.....Susan Denin

10-16 Professor B. N. Lee opens a Dancing Academy in Fejervary Hall, Second Street, between Brady and Perry.

10-17 Hough and Myers Co., Le Claire Hall, benefit Susan Denin

The Maid of Milan
Clari..... Susan Denin
The Young Scamp
Joseph..... Susan Denin
Dance.....Delia Wright
Slasher and Crasher

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10-18 Scott County Medical Society organized.

10-18 Hough and Myers Co., Le Claire Hall, last performance; benefit of Hough and Myers.

The Idiot Witness
Walter Delington.....Susan Denin
Dance.....Delia Wright
The Yankee Duelist
To be followed by The Marseillaise, by Susan Denin
Sketches in India
Sally Scraggs.....Susan Denin

10-20 Vocal and instrumental concert by the German Music Corps in Lahrmann's Hall. This was the opening celebration of Lahrmann's Hall.

Part I:- Overture aus Sergino, von Paer ...Orchestra
Quartette, "Still ist die Nacht," .....
by Abt. Hrn. Steinberg, Lambach, Miedke, and Schlegel.
"Verloren," Meischner .....Hr. Braunlich
"Klänge aus dem Böhnerwald," by Labitsky...
Orchestra

Other pieces on the program include
"Italiener in Algiers," Rossini.....
Piano duet by Braunlich and Schlegel
"Geburtstag Palmen Galopp," Strauss.....
Orchestra
Overture to Tancred, Rossini.....Orchestra
"Stanchen," Schubert.....Hr. Holm
Overture to "Egmont," piano duet by.....
Braunlich and Schlegel
Potpourri from "Liebestrank," Donizetti....
Violin and piano. Strasser and Schlegel

Admission .50. After the concert, three hours of dancing.

10-22 Vocal and instrumental concert this evening at Le Claire Hall by Mr. Garbrecht, of Rock Island, kindly assisted by Mr. Strasser and Mr. Miedke. Program:-

Part I:- Overture to Norma, violin and piano.....
Strasser and Garbrecht
"Grand Concert," by Hummel, for piano.....
Garbrecht
Song "We Meet by Chance," by Kücken.....
Miedke
Rondo, for four hands, by Chotek.....
Pauline Hirschel and Garbrecht
"Souvenir de Varsovie," by Schulhuff.....
Garbrecht
"Rondo," by F. Beyer.....Fanny Plummer
"Etude de Concert," in octaves, by Packer..
Garbrecht
Part II:- "Pot Pourri" (Norma), violin and piano.....
Strasser and Garbrecht

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Garbrecht concert cont'd.:-

Song "Fair stars shed your pale light over me," by Proch..... Miedke
"Andante," Beethoven..... Julius Hirschel
"Nocturne," by Dohler..... Garbrecht
"Rondo," by Beliak.....Robert Swander
Waltz for four hands, by Burgmuller.....
Amelia Cranz
"Young America-Galop," by Strakosch.....
Garbrecht

10-23 Lecture at Le Claire Hall this evening by the Rev. J. P. Donelan, before the Catholic Institute. "This is the first of a series of literary lectures to which young men of that Institute contemplate treating our citizens this winter."

10-24 Heart Lace and Other Poems, by H. A. Reid of Davenport, published about this time. A volume of seventy six pages. Proceeds of sale, above cost, to go to the Young Men's Literary Society. Price .25 or .50 dependent on binding.

10-27 Deutsches Liebhabertheater, opening performance at the new theater, Lahrmann's Hall:

Prologue spoken by H. Lischer
Dr. Faust's Hauskäppchen, oder Die Herberge im Walde, by Friedrich Hopp, music by Hebenstreit.
Admission .50

10-29 Advertisement that J. C. Wolfe, landscape and portrait painter has taken rooms on Third Street just east of Brady; prepared to take commissions.

11-2 Young Men's Hebrew Literary Society of Davenport and Rock Island organized.

11-6,7 Reproductions of famous paintings on display at Le Claire Hall each evening. Free admission. Pictures on sale. Exhibit includes Reubens, Valasquez, Rosa, Van Dyke, Rembrandt and others.

11-10 Deutsches Liebhabertheater, second performance of season:-

Er muss auf's Land, by Joseph Mendelsohn
Dancing afterwards.
(The theater is well-heated)

11-20 Deutsches Liebhabertheater, third performance of season:-
Die Sklaven, by R. Benedix

11-26 Lecture at Le Claire Hall tonight by Cassius M. Clay, on "The world we live in." An intellectual treat.

11-27 Young Men's Literary Society announce a course of lec-

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tures for the coming winter. The lecturers to include:-

John P. Hale, of New Hampshire
Wendell Phillips, of Boston, Mass.
Rev. A. L. Stone, of Boston
Rev. Edwin H. Chapin, of New York
George Sumner of Boston
John B. Gough of Massachusetts
Donald G. Mitchell (Ike Marvel) of New Haven, Connecticut
Rev. T. Starr King, of Boston, Mass.
Ralph Waldo Emerson, Concord, New Hampshire [sic]
Rev. Francis Vinton, of New York
W. Gilmore Simms, of South Carolina
George P. Varsh, late U.S. Minister to Turkey, of Burlington, Vermont.
Season ticket $3.00

11-27 Young Men's Literary Society, first lecture of course tonight by the Hon. John P. Hale of New Hampshire. Congregational Church. "The Last Gladiatorial Exhibition at Rome." Single admission .50 Season ticket $3.00.

11-31- Rev. Mr. Marks will deliver a course of lectures on Oriental Life and Manners. This not connected with the course of the Young Men's Literary Society. First lecture tonight at the Congregational Church, on "The Dardanelles and Constantinople." Ticket for course of lectures $1.00.

12-1 Deutsches Liebhabertheater, fourth performance of season:-

Von Sieben die Hässlichste, with a prologue
By Angely.
Dancing afterwards.

12-4 Deutsches Liebhabertheater, fifth performance of season:-

Von Sieben die Hässlichste, by Angely
(same as of 12-1)

12-7 Rev. Mr. Marks (cf. 11-31) will lecture tonight on "Asia Minor and Northern Palestine"

12-8 Deutsches Liebhabertheater, sixth performance of season:-

Die Heirathsantrag auf Helgoland, by L. Schneider
Dancing afterwards.

12-9 Young Men's Literary Society, second lecture of series by Wendell Phillips, at the Congregational Church, on "The Lost Arts."

12-9 Council Proceedings:- ". . . . the ordinance concerning shows etc. was so amended as to make the license fee

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for circuses $50.00 for each performance, for each theatrical performance $10.00, for one month $50.00, for six months $150.00, and for one year $200.00; for every other exhibition etc. $5.00."

12-11 Young Men's Literary Society, third lecture of series this evening at the Congregational Church by the Rev. A. L. Stone, of Boston, on "New England Homes."
Editorial comment:- "We have many New Englanders in this community," all of them ought to appear.

12-16 Lecture at Le Claire Hall this evening by the Rev. Bishop Spaulding of Louisville. Catholic. Subject:-
"The State of Italy, Past and Present."
This may possibly be one of the lectures sponsored by the Catholic Institute.

12-17 Deutsches Liebhabertheater, seventh performance of season:-

Der Arme Poet
Das Haus in der Lotterie, by Lebrun
Dancing afterwards

12-18 Mr. Morris, on Second Street, is arranging a large and splendid collection of oil paintings for sale.

12-19 Mr. Morris holds an auction of oil paintings. A great rush of purchasers; "In a few minutes fifty-five pictures were disposed of." One picture, valued by the editor of Daily Iowa State Democrat at $150.00 ("November Day--Children Going to School") was sold for $42.00. This was the highest price paid; sales averaged $11.50 a piece.

12-22 Second concert of the German Musik-Corps Union Band this evening at Lahrmann's Hall.
Program will include among others the following numbers:-

Overture from Lestol, by Auber..... Orchestra
"Stille Liebe," by Kreuzer. Quartette by Hrn. Sternberg, Lambach, Miedke, and Schlegel
"Lauf der Welt," by Kücken..... Hrn. Holm
Overture to Egmont, by Beethoven..... Orchestra
Overture to the Weissen Dame, by Boieldieu..... Orchestra
"Erholungs-Walzer," by Strauss..... Orchestra
Dancing after the concert.

12-23 Dramatic reading by Herr Ernst Golders, Lahrmann's Hall. One of his own pieces in four acts:-

Freigeist und Jesuit, admission .25

12-26 Deutsches Liebhabertheater, eighth performance of season:-

Richard's Wanderleben
adapted by G.Kettel from the English original by O'Keefe

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12-31 Deutsches Liebhabertheater, ninth performance of season:-

Der Arme Poet, by Kotzebue
Nummer 777, by Lebrun

Close of year:- Population of city proper about 10,000.
Official Census for 1856 lists 12,821 in whole township; of these 7,092 were males, and 5,729 were females.
Further Davenport Township figures:-
1,503 aliens
3,028 militia
13 paupers
The township also had 4,355 acres of spring wheat, from which 122,316 bushels of spring wheat were harvested.
In the township there were:-

50 lawyers	2 daguerrean artists
17 clergymen	41 jewellers
15 teachers	21 servants
1 professor	1 student
5 musicians	1 architect
28 printers	2 piano makers
3 editors	

These figures differ from those in the Davenport City Directory of 1856-57 which lists

39 lawyers	4 stores
20 clergymen	1 music store
5 professors in colleges	4 nurseries
4 daguerrean rooms	34 physicians

Most significant nativity records from the regular Census Returns of the Township:-

Ohio. 898	Germany. 3,347
Pennsylvania. . . 1,220	Massachusetts. . . 203
Iowa. 1,730	Vermont. 118
New York. 1,119	New Hampshire. . . 65
Ireland 1,537	Maine. 83

Other significant data from the Davenport Directory for 1856-57:-
Three hundred new buildings were erected since last year.
City lighted with gas.
Sidewalks and street crossings laid.
Opening of the Mississippi and Missouri Railroad to Muscatine and to Iowa City.
Completion of the Mississippi Railroad bridge.
Library of Iowa College has 1,700 volumes.
Ladies College, between College Ave. and Brady Street, between Third and Fourth Streets now has 150 students. Erected 1854, four-story building 80' X 120'.
Young Men's Literary Society has library of 1,100 volumes.
Catholic Literary Institute, organized 10-55, has a library of 200 volumes. Seventy members.
Deutsches Männerchor, Gustav Schlegel, Leader, meets every Tuesday and Friday evenings in Glee Hall (Lahrmann's Hall) over the billiard and bowling saloon, Second and Ripley. Fifty-six members.

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Deutsches Saenger Bundt, H. Braunlich, leader, meets every Monday and Thursday evening at I. Solomon's on the bluff between Western Avenue and Gaines. After October will meet in Lahrmann's Hall. Thirty members.

Graetle Verein, Swiss Glee Club, meets every Tuesday evening at the William Tell House, Second Street west of Brown. Sixteen members.

The Julien Theater of Dubuque was built during the latter part of this year; opened 1857.

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Exact date unknown:-

The Julien Theater, Dubuque, was opened early this year.

1-1 Deutsches Liebhabertheater, tenth performance of season:-

Von Sieben die Hässlichste, with prologue
Dancing afterwards.

1-5 Opening performance at Le Claire Hall of Sallie St. Clair's Varieties. No program available. Several members of company formerly with Hough and Myers:- Lionel Bernard, Dick Healy, Mrs. Healy and Sallie St. Clair.

1-6 Sallie St. Clair's Varieties, Le Claire Hall, admission .50,

Satan in Paris
Miss St. Clair in six characters
Poor Pillicoddy
John Beler..... Lionel Bernard
(manager of company)

1-7 Sallie St. Clair's Varieties, Le Claire Hall,

The Stranger
Mrs. Haller..... Miss St. Clair
Baron..... Mr. Morrison
The Honeymoon
Juliana.....Miss St. Clair
Duke.....Dick Healy

1-8 Sallie St. Clair's Varieties, Le Claire Hall,

Katharine and Petruchio
(advertised as Shakespeare's)
Katharine..... Miss St. Clair
The College Boy
Tom..... Miss St. Clair
Doester..... Mr. Bernard
The Irish Lion
Tom Moore (with songs)..Mr. Healy

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1-9 Sallie St. Clair's Varieties, Le Claire Hall,

Sallie St. Clair in her great character dance of "The Spanish Bolero," assisted by Mr. Morrison.

The Irish Heiress
Actress of All Work
Kiss in the Dark

1-9 Concert by the Euphonians scheduled for today, but apparently postponed.

N. Frank White, business manager
Mrs. J. H. Rainey, soprano
James H. Rainey, basso
Frank Wood, pianist and tenor
Master Eddie Rainey, alto and comedian

1-9 "We have now a theater, and two concert troupes in the city. We have had very few amusements of this nature during the winter." (Gazette)

1-10 Sallie St. Clair's Varieties, Le Claire Hall,

Sallie St. Clair will dance a Double Hornpipe with Mr. Morrison.

Black Eyed Susan
Susan.....Sallie St. Clair
Locked in With a Lady
Chloroform, or Davenport One Hundred Years Hence
Blue Stocking Bloomer....Miss St. Clair

1-12 Sallie St. Clair's Varieties, Le Claire Hall,

The Fairy Star

Miss St. Clair will take the roles of five characters and she will dance a Scotch Strathspey and an Irish Jig.

Betsy Baker
The Married Rake

1-12 Deutsches Liebhabertheater, eleventh performance of season:-

Der Müller und sein Kind, by Raupach
Dancing afterwards

1-13 Sallie St. Clair's Varieties, Le Claire Hall,

Miss St. Clair will perform the great character dance "La Zingarille," assisted by Mr. Morrison.

School for Scandal
The Dumb Belle
Sketches in India

1-14 Sallie St. Clair's Varieties, Le Claire Hall, benefit Miss St. Clair,

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Hungarian Dance, by Miss St. Clair
Faint Heart Never Won Fair Lady
Maid with the Milking Pail
Grimshaw

1-15 Young Men's Literary Society, fourth lecture of course this evening at the Congregational Church, by the Rev. Francis Vinton of New York, on "The Gentlewoman."

1-15 Sallie St. Clair's Varieties, Le Claire Hall,

Camille
Camille.....Sallie St. Clair

1-16 Sallie St. Clair's Varieties, Le Claire Hall,

The Drunkard
Katharine and Petruchio
(advertised as Shakespeare's)

1-17 Sallie St. Clair's Varieties, Le Claire Hall, benefit L. Bernard, the manager.

Lady of Lyons
Claude Melnotte...Mr. T. Gilbert
Pauline.....Miss St. Clair
Toodles
And the celebrated character dance
"La Zingarilla," by Mr. Morrison and Miss St. Clair

1-19 Lecture by Elihu Burritt at the Congregational Church on "A Plan of Brotherly Co-partnership of the North and South for the Extinction of Slavery."

1-25 Lecture by W. V. Schirach, at the German Theater on "Bureaukratie und Demokratie."

1-26 Deutsches Liebhabertheater, twelfth performance of season:-

Endlich hat er es doch gut gemacht, by Albini
Dancing afterwards

1-28 Second concert by the Davenport Philharmonic Society, Congregational Church. Piano and organ solos by Messrs. Garbrecht and Schlegel.

1-30 Young Men's Literary Society, fourth lecture of course, Le Claire Hall this evening, by Horace Greeley of his travels in Europe.

2-1 Lecture by Th. Olshausen, at the German theater, on "Die Mormonen, ihre Geschichte, ihre Leben und ihre Institutionen."

2-2,3 Julia Pastrana, the Bear Woman: half human, half beast, on display at Le Claire Hall from 10 a.m. to 9 p.m. Adm. .25.

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2-4 Deutsches Liebhabertheater, thirteenth performance of season:-

Das bemooste Haupt, oder Der lange Israel, by Benedix
Dancing afterwards.

2-4,5 Young Men's Literary Society, fifth and sixth lectures of the series by John B. Gough, at Le Claire Hall, on "Temperance."

2-9 Young Men's Literary Society, seventh lecture of the series, at the German theater, by Dr. Sears, of Brown University, on "Mary, Queen of Scots."

2-12 Deutsches Liebhabertheater, fourteenth performance of season, benefit Louise Piper.

Die Einfalt vom Lande, by Toepfer.

2-13 Readings by Mrs. Macready at Le Claire Hall; selections from Shakespeare, also "The Maniac," "The Love Chase," "Lady of the Lake," and other pieces. Adm. 50.

2-14 Mr. O'Leary, lecturer on Phrenology, will be here soon. "He has a number of oil paintings of heads hung up in the Post Office lobby, which attract considerable attention."

2-17 Masque ball of the Deutsches Turn-Verein, German theater (Lahrmann's Hall). Adm. $1.00.

2-18 Young Men's Literary Society, seventh lecture of the series, scheduled for tonight at Le Claire Hall, by George P. Marsh, late consul to Constantinople; on his travels. But Marsh arrived too late to give his lecture and so continued on his way to keep engagements elsewhere.

2-22 Lecture by Hrn. Dr. Dreis, at the German theater on "Fortsetzung des Vortrüger über Entstehung und Geschichte der Erde."

2-24 On invitation of the Young Men's Literary Society, Mrs. Macready will give some dramatic readings at Le Claire Hall this evening. Admission .50.

2-26 Deutsches Liebhabertheater, fifteenth performance of season, benefit of Madame Koch.

Der beste Ton! oder, So kurirt man die Männer,
by Toepfer

2-26 Young Men's Literary Society, eighth lecture of series, at Le Claire Hall, this evening, by Professor C. B. Haddock, of New Hampshire, on "Lisbon and the Portuguese." Haddock formerly Minister to Lisbon.

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3-1 Lecture at the German theater by Th. Gülich, on "Die Stellung der Frauen."

3-2 Sallie St. Clair is now giving performances in Cedar Rapids.

3-6 Gary Hough is in town making arrangements to open a theater for the spring and summer season. Plans to open 3-14.

3-7 Council Proceedings:- ". . . . the City Marshal was ordered to detail a police officer to attend such places of amusement as he may think proper. . . . ."

3-8 Lecture by Th. Olshausen, at the German theater on "Schilderungen aus der ersten französischen Revolution."

3-9 Deutsches Liebhabertheater, sixteenth performance of season, benefit Madame Lemme.

Herr Hampelmann sucht ein Logis
Dancing afterwards

3-12 Carpenters are busy altering interior of Le Claire Hall to accomodate Hough's Company, opening soon.

3-13 Young Men's Literary Society, ninth lecture of series, this evening at Le Claire Hall, by the Rev. Henry Giles of Maine.

3-15 Lecture by Hrn. Fr. Hedde, at the German theater, this evening. "Der Bezinn des amerikanischen Revolutionskrieg."

3-16 Deutsches Liebhabertheater, seventeenth performance of season, starring, for first and last time, Herr J. Rittig, former theater manager in Milwaukee and Chicago; with the cooperation of the Davenport Liebhabertheater.

Doktor Robin, oder des Schauspielers schwerste Rolle, by Friedrich
Garrick.....Herr Rittig
Der Verwundschene Prinz; oder Seelenwanderung eines Schusters, by Plötz
Wm. Pfelem..... J. Rittig.
Dancing afterwards.

3-17 Hough's Theatrical Company, under title of Gary Hough's Lyceum opens its season this evening; first two performances in the German theater, Lahrmann's Hall. Thereafter in Le Claire Hall. This evening

The Wife, or a Tale of Mantua
The Yankee Duelist

1857

3-18 Hough's Lyceum, German theater, this evening

Fazio
The Rough Diamond

3-23 Deutsches Liebhabertheater, eighteenth performance of season:-

Reich an Liebe, oder Nur 5 Gulden, by Börnstein
Der reisende Student, oder Das Donnerwetter, musikalisches Quodlibet

3-20 Hough's Lyceum, Le Claire Hall,

Charles II
All That Glitters is Not Gold

3-21 Hough's Lyceum, Le Claire Hall. Editorial note that there is a good bill at the theater tonight, but no program available.

3-22 Lecture at the German theater by Hrn. Fr. Hedde on "Das Erste Jahr des amerikanischen Revolutionskrieg."

3-23 Hough's Lyceum, Le Claire Hall,

Ingomar, the Barbarian

3-24 Hough's Lyceum, Le Claire Hall,

The Maid of Croissey
Asmodeus
(Mrs. McWilliams will take two parts)

3-24 Young Men's Literary Society, this evening at Grigg's Hall, Horace Mann is scheduled to lecture. But he didn't arrive. His place taken by John G. Saxe who lectured on "Yankee Land" on 3-25. Saxe lectures again on 3-27 on "The Money King," a poem.

3-25 Hough's Lyceum, Le Claire Hall,

The Hunchback; or City and Country
Overture.....Orchestra
The Yankee Duelist; or Elam's Wedding

3-26 Hough's Lyceum, Le Claire Hall,

Therese
Overture.....Orchestra
Loan of a Lover

3-27 Hough's Lyceum, Le Claire Hall,

Honeymoon
Overture.....Orchestra
The Irish Heiress

1857

3-28 Hough's Lyceum, Le Claire Hall: first appearance of danseuse Delia Wright.

Lucretia Borgia
Dance.....Delia Wright
Overture.....Orchestra
The Dead Shot

3-29 Lecture by Hr. Dr. Dreis at the German theater on "Natur und Völkerleben."

3-30 Third concert by the German Union Band, in German theater, with the
Davenport Damen Gesang-Vereins
Davenport Männer Chor
Davenport Sängerbund
with Herrn. Braunlich, Schlegel, Miedke, Steinberg, and Holm.

Program will include, among other pieces:-
Overture to Zampa by Herold.....Orchestra.
"Auf, Auf, ihre deutsche Söhne," by von Kücken
Entire chorus.
"Carolus Waltzer," by Labitzky...Orchestra.

3-31 Hough's Lyceum, Le Claire Hall,

La Tour de Nesle
Dance.....Delia Wright
Overture.....Orchestra
The Swiss Cottage

4-1 Hough's Lyceum, Le Claire Hall,

La Tour de Nesle
Dance.....Delia Wright
Overture.....Orchestra
The Swiss Cottage

4-2 Hough's Lyceum, Le Claire Hall,

The Denouncer
Dance.....Delia Wright
Overture.....Orchestra
Ghost Story

4-3 Hough's Lyceum, Le Claire Hall,

The Denouncer
Dance.....Delia Wright
Overture.....Orchestra
Ghost Story

4-6 Hough's Lyceum, Le Claire Hall,

Weathercock
Dance.....Delia Wright

1857

4-6 (Continued)

Overture.....Orchestra
Robert Macaire
Blanks and Prizes

4-6 Deutsches Liebhabertheater, nineteenth performance of season:-

Die Schleichhändler, by Raupach
Dancing afterwards

4-8 Hough's Lyceum, Le Claire Hall,

Iron King
Dance.....Delia Wright
Overture.....Orchestra
Yankee Duelist

4-10 Hough's Lyceum, Le Claire Hall,

The Seven Clerks
Dance.....Delia Wright
Overture.....Orchestra
The Three Lovers

4-11 Hough's Lyceum, Le Claire Hall,

The Idiot Witness
Dance.....Delia Wright
Box and Cox
Overture.....Orchestra
Three Lovers

4-12 Lecture at German theater, by Th. Olshausen, on "Schilderungen aus der französischen Revolution"
(First row of seats reserved for women)

4-13 Hough's Lyceum, Le Claire Hall,

Lady of Lyons
Dance.....Delia Wright
Overture.....Orchestra
Lottery Ticket

This evening begins the engagement of Wm. McFarland, noted actor, long manager of the Chicago theater, who will appear as Claude Melnotte, in Lady of Lyons. Miss S. S. Woodbury and Mrs. McFarland have also been engaged for one week.

4-14 Hough's Lyceum, Le Claire Hall,

Ingomar
Raising the Wind

4-15 Gazette:- "We thank Mr. Hough, Manager of Hough's Lyceum, for a season ticket to his Dramatic entertainments."

1857

4-15 Daily Iowa State Democrat, notes the great success of McFarland and Miss Woodberry; urge a continuation of their contract.

4-15 Hough's Lyceum, Le Claire Hall,

Romeo and Juliet
Romeo.....Mr. McFarland
Juliet.....Miss Woodbury
Dance.....Delia Wright
Who Speaks First

4-16 Hough's Lyceum, Le Claire Hall,

The Wife; or a Tale of Mantua, Knowles
St. Pierre.....Mr. McFarland
Mananna.....Miss Woodbury
Dance.....Delia Wright
The Kiss in the Dark

Another advertisement gives Crasher and Slasher as the concluding piece on program.

4-17 Hough's Lyceum, Le Claire Hall, benefit Miss Woodbury,

Lucretia Borgia
Honey Moon

4-18 Hough's Lyceum, Le Claire Hall,

Richard III
Richard.....Mr. McFarland
Elizabeth.....Miss Woodbury
Dance.....Delia Wright
Raising the Wind

4-20 Deutsches Liebhabertheater, twentieth performance of season:-

Der Dorfbarbier, oder Die Schinkenkur
comic opera in two acts, by Weidemann
music by Schenk.
Hohe Brücker und Tiefer Graben, by Börnstein
Dancing afterwards

4-20 Hough's Lyceum, Le Claire Hall,

La Tour de Nesle
Captain Buridan...Mr. McFarland
Margaret.....Miss Woodbury
Dance.....Delia Wright
The Swiss Cottage

4-21 Susan Denin is now playing in Keokuk.

4-21 Hough's Lyceum, Le Claire Hall,

1857

Lucretia Borgia
Lucretia.....Miss Woodbury
Genaro.....McFarland
Dance.....Delia Wright
Faint Heart Never Won Fair Lady
Ruy Gomez.....McFarland
Duchess.....Miss Woodbury

4-22 Bills around town chronicle the advent of Professor Loomis, spiritualist.

4-22 Hough's Lyceum, Le Claire Hall,

Don Caesar de Bazan
Don Caesar.....McFarland
Maritana.....Miss Woodbury
Irish Jig.....Delia Wright
Black Eyed Susan
William.....McFarland
Susan.....Miss Woodbury

4-23 Hough's Lyceum, Le Claire Hall,

Othello
Othello.....McFarland
Desdemonna.....Miss Woodbury
Dance.....Delia Wright

4-24 Hough's Lyceum, Le Claire Hall, benefit Wm. McFarland,

Hamlet, Prince of Denmark
Hamlet.....McFarland
Queen.....Miss Woodbury
Ophelia.....Mary McWilliams
"Fox Hunter's Jig"
By a gentleman of this city and Miss Wright
Dance.....Delia Wright

4-25 Hough's Lyceum, Le Claire Hall, benefit Miss Woodbury and McFarland,

La Tour de Nesle
Margaret.....Miss Woodbury
Capt. Buridan.....McFarland
Dance.....Delia Wright
Faint Heart Never Won Fair Lady
Duchess.....Miss Woodbury

4-27 Hough's Lyceum, Le Claire Hall, engagement of Susan Denin,

The Hunchback
Dance.....Delia Wright
Who Speaks First

4-28 Hough's Lyceum, Le Claire Hall,

Fazio
Dance.....Delia Wright
The Youth Who Never Saw a Woman

1857

4-29 Susan Denin, engagement announced 4-27, has not arrived as yet.

4-29 Hough's Lyceum, Le Claire Hall,

All That Glitters is Not Gold
Dance.....Delia Wright
Rough Diamond
Cousin Joe.....G.A.Hough

4-30 Hough's Lyceum, Le Claire Hall,

The Serious Family
Dance.....Delia Wright
Rendezvous, or Hide and Seek

5-1 Hough's Lyceum, Le Claire Hall,

Ingomar
Ingomar.....Mr. Douglas
Parthenia.....Miss McWilliams
Loan of a Lover
Peter Spike.....G.A.Hough

5-2 Hough's Lyceum, Le Claire Hall,

Pizarro, or the Death of Rollo
Dance.....Delia Wright
The Dead Shot
Hector Timid.....G.A.Hough

5-4 Hough's Lyceum, Le Claire Hall, engagement of Sallie St. Clair,

The Soldier's Daughter
Widow Cheerly....Miss St. Clair
Dance.....Delia Wright
Married Rake
Miss Trictare...Sallie St.Clair
Susan Twist.....Mary McWilliams

5-4 Deutsches Liebhabertheater, twenty-first performance of season:-

Schleswig-Holsteiner auf Reisen, by Sackmann
Das Fest der Handwerker, oder Der Blanc Montag, Angely

5-5 Hough's Lyceum, Le Claire Hall,

Select School
Bob Nettles.....Sallie St.Clair
Dance.....Delia Wright
Faint Heart Never Won Fair Lady
Duchess.....Sallie St.Clair
The Married Rake
Miss Trictare...Sallie St.Clair

1857

5-6 Hough's Lyceum, Le Claire Hall,

Madelaine, or the Belle of the Faubourg
Madelaine.....Miss St. Clair
Dance-jig.....Jack Sheppard
The Lawyer's Clerk

5-7 Hough's Lyceum, Le Claire Hall,

The Fairy Star
Maria.....Miss St. Clair, in which character she will dance the Scotch Pas Seul, and an Irish Jig.
Sketches in India
Who Speaks First

5-8 Hough's Lyceum, Le Claire Hall, benefit Miss St. Clair,

Satan in Paris
Mysterious Stranger....Miss St. Clair
Dance.....Miss St. Clair
Yankee Duelist
Elam.....G.A.Hough

5-9 Theater curtain covered with advertisements: "This illustrates that we are up with the times, if not a little ahead, as this plan of advertising has been adopted in but few cities of the Union."

5-9 Hough's Lyceum, Le Claire Hall,

Taming a Shrew
Katharine.....Miss St. Clair
Dance.....Miss St. Clair
Dance.....Mr. Sheppard
The Select School
Bob Nettles.....Miss St. Clair

5-11 Hough's Lyceum, Le Claire Hall, engagement of Susan Denin,

Romeo and Juliet
Juliet.....Susan Denin
Dance.....Delia Wright
The Secret
Mr. Dupins.....J.H.Wright
Mrs. Dupins.....Miss McWilliams

An individual creates a disturbance during the entertainment and is thrown out by Deputy Marshal Kennedy (news item, D.I.S.D., 5-13).

5-12 Hough's Lyceum, Le Claire Hall,

Love's Sacrifice, or the Rival Merchants
Margaret Elmore.....Susan Denin
Dance.....Delia Wright
Box and Cox

1857

5-12 "Robert Linn, more selectly known as Bob Linn, and in private circles as William Sticker, or 'Bill Sticker,' has closed his engagement with the Theater, and recommenced his old business of bill posting with renewed energy."

5-13 Davenport Philharmonic Society gives its fourth concert of season this evening in the German theater. On program among other pieces are, "The Marseillaise," "God Save the King," "Star Spangled Banner."

5-13 Hough's Lyceum, Le Claire Hall,

Woman; her Love, her Faith, her Trials
Rachel Ryland.....Susan Denin
Dance.....Mr. Sheppard
Loan of a Lover
Gertrude.....Susan Denin
Peter Spyke.....G.A.Hough

5-14 Hough's Lyceum, Le Claire Hall,

Fazio; or the Wife's Revenge
Bianca.....Susan Denin
Dance.....Delia Wright
Love, Law, and Physic
Another advertisement gives The Irish Heiress as concluding piece.

5-15 Hough's Lyceum, Le Claire Hall, benefit Susan Denin,

Rose of Killarney, or a Mother's Prayer
Then the Marseillaise, to be sung in character by Susan Denin
A jig and reel
The Swiss Cottage

5-16 Hough's Lyceum, Le Claire Hall,

Jack Sheppard, the House Breaker
Jack Sheppard.....Susan Denin
Dance.....Delia Wright
Jig and Reel.....Mr. Sheppard
The Rough Diamond
Margery.....Susan Denin

5-16 H. Buckley and Co., Circus performances.

5-18 Hough's Lyceum, Le Claire Hall, engagement of G.W.Jamison and Mrs. Anna Senter, at "enormous expense."

The Wife, or a Tale of Mantua
St. Pierre.....G.W.Jamison
Marianna.....Mrs. Senter
Dance, Jig.....Mr. Sheppard
Pleasant Neighbor
Nancy Strap.....Miss McWilliams

1857

5-19 Hough's Lyceum, Le Claire Hall,

Ingomar, the Barbarian
Ingomar.....G.W.Jamison
Parthenia.....Mrs. Senter
Dance.....Mr. Sheppard
The Secret

5-20 Hough's Lyceum, Le Claire Hall,

Richelieu, Bulwer
Cardinal Richelieu.....G.W.Jamison
Julie de Mertimer.....Annie Senter
Jig dance.....Mr. Sheppard

5-21 L. B. Lent's Circus, afternoon and evening performance; each performance will conclude with the Grand Legendary Spectacle of St. George and the Dragon.

5-21 Hough's Lyceum, Le Claire Hall,

The Stranger, Kotzebue
Stranger.....G.W.Jamison
Mrs. Haller.....Mrs. Senter
Betsy Baker
Betsy Baker.....Miss McWilliams

5-22 Seven-Mile House on the Dubuque Road opened about this time by Hinrich Pieper. Hall 40' X 60', with entrance room of 16' X 25'. Home of the Prairie Liebhabertheatergesellschaft.

5-22 Hough's Lyceum, Le Claire Hall, benefit Mrs. Senter.

Macbeth
Macbeth.....G.W.Jamison
Lady Macbeth.....Mrs. Senter
Dance.....Mr. Sheppard

5-22 Iowa Book Rooms advertise:

Kane's Arctic Explorations	$5.00
Lake Ngami, by Anderson	1.25
Olmstead's Texas Journey	1.25
Recollections of a Life time, 2 vols..	3.00
Peter Gott, Cape Ann Fisherman	.76
Capture of Washington City, 1812 . . .	1.25
Ten Years Among the Mail Bags	1.25
Beaumarchais and his times	1.25
Illinois as it is, 1857	1.50
The Sultan and his People	1.25
Beckworth's Life and Adventures . . .	1.28
Inquire Within, or 3700 Facts.	1.00
The Quadroon, by Capt. Wayne Reid . .	1.25
Poems, Alexander Smith	.75
Saxe's Poems	.75
Songs and Ballads of Dyer	1.00

1857

Aurora Leigh, Mrs. Browning	$1.25
Cosmos, by Humboldt, 4 vols.	n.p.
Parlor Dramas, home amusement	1.25
Violet, or the Cross and the Crown . .	1.25
American Pulpit	2.00
Gentleman's Guide to Politeness	1.25

5-23 Hough's Lyceum, Le Claire Hall, last appearance of Jamison and Mrs. Senter,

The Hunchback
Jig and Reel.....Sheppard
The Pleasant Neighbor

5-25 Hough's Lyceum, Le Claire Hall, announce engagement of Mr. C. B. Mulholland, delineator of Irish, Scotch and French characters.

Delicate Ground
Citizen Sangfroid.....Mr. J.H.Wright
Old Guard
Haversack.....Mulholland
Melanie.....Miss McWilliams
Dan Rice
Dan Rice.....Mulholland

5-25 Iowa Book Rooms advertise new music,

"Willie, we have missed you."	.35
"I wish somebody'd come."	.25
"What is home without a mother?" . . .	.20
"Pride Polka."	.50
"Fanny Grey," by Mrs. Norton	.20

5-26 Hough's Lyceum, Le Claire Hall,

His Last Legs
O'Callahan.....Mulholland
Dance.....Mr.Sheppard
The Old Guard
Haversack.....Mulholland
Melanie.....Miss McWilliams
Dan Rice
Dan Rice.....Mulholland

5-27 Hough's Lyceum, Le Claire Hall,

Ireland as it is
Ragged Pat.....Mulholland
Dance.....Sheppard
The Happy Man
Paddy Murphy.....Mulholland

5-27 Concert at Waverley House, .10 admission, women free.

Baracole, "Stumme von Portici," by Auber
Arie aus Der Liebestrank, Donizetti

1857

Duett aus Norma, by Bellini
"Fantasie brillante," by Hänsel
Finale aus Die Nachtwandlerin, by Bellini
"Andante et Cavatina," aus Stumme von Portici, Auber
Arie aus Gustav, oder der Maskenball, Auber
Overture to Die weisse Dame, by Boildieu

5-28 The Philharmonic Society will give another concert soon.

5-28 Hough's Lyceum, Le Claire Hall,

The Toodles
T.Toodles.....Mulholland
Recitation of Lewis' "The Maniac" by Mrs. Bowlder
Dance.....Sheppard
The Irish Lion
Tim Moore.....Mulholland
Mrs. Zigzag...Miss McWilliams

5-29 Hough's Lyceum, Le Claire Hall, benefit Mr. Mulholland,

Rob Roy; or Auld Lang Syne, "with all the music"
Baillie.....Mulholland
Francis.....J.H.Wright
Dance.....Mr.Sheppard
Dan Rice
Dan Rice.....Mulholland

5-30 Hough's Lyceum, Le Claire Hall,

The Robber's Wife, or the Coiner's Cave

Mark Redland.....T.B.Douglas
Larry O'Gig.....Mulholland
Dance.....Mr.Sheppard
Dan Rice
Dan Rice.....Mulholland

6-1 Hough's Lyceum, Le Claire Hall,

William Tell, or the Hero of Switzerland
Albert.....Miss McWilliams
Scotch Pas Seul by Little Rebecca E. Putnam and Little Mary E. Hough
The Fireman

6-1 Deutsches Liebhabertheater, Gastspiel by Frau Mähl, Otto Mähl, and Hr. Fredeking vom Varieties-Theater, St. Louis,

Ingomar, der Sohn der Wildniss, by Holm
Dancing afterwards. Admission .50

6-2 Hough's Lyceum, Le Claire Hall, engagement of Yankee Locke and Mrs. G. E. Locke,

1857

The Course of True Love Never Runs Smooth
Jig and Reel.....Mr. Sheppard
Abijah J. Peasley

6-2 Concert, German theater, by the Peak Family, vocalists, harpists, and Lancashire Bell Ringers.

6-3 Concert scheduled for today by S. Thalberg, with Mlle. Teresa Parodi, Mad. Amalia Patti Strakosch, Signor Micola, and Herr. Malbruhaus; Strakosch director and manager. But company doesn't arrive: Thalberg flees for Europe after he seduces young girl in Illinois.

6-3 Hough's Lyceum, Le Claire Hall,

The Hermit of the Cliff
Moderation Easterbrood....G.E.Locke
Nancy Nowell.....Mrs.G.E.Locke
Podijah B. Peasley
Podijah.....G.E.Locke

6-3 or 5, or both dates. Concert and Exhibition at the Second Baptist Church. Music, declamations and dialogues.

6-4 Hough's Lyceum, Le Claire Hall,

The Course of True Love Never Runs Smooth
Darim Dutton.....G.E.Locke
Sally Scrubbins.....G.E.Locke
The Yankee Pedlar; or North and South
Hiram Dodge.....G.E.Locke

6-4 Concert by the Philharmonic Society this evening at the German theater, benefit Mr. Garbrecht who is returning to Germany because of ill-health.

6-5 Hough's Lyceum, Le Claire Hall, benefit Yankee Locke,

The Green Mountain Boy
Comic song "Bobbin' Round" by Mrs. Locke
Josh Bigelow's Courtship
Another advertisement lists Fair Trade instead of comic song.

6-6 Hough's Lyceum, Le Claire Hall, benefit T. B. Douglas,

The Robbers, Schiller
Charles De Moor.....T.B.Douglas
The Young Widow
Splash.....J.W.Wright
Aurelia.....Miss McWilliams

6-6 Concert, Waverley House.

6-8 Hough's Lyceum, Le Claire Hall,

1857

The Fireman
Frederick Jerome....T.B.Douglas
Alice.....Miss McWilliams
The Delicate Ground
Citizen Sangfroid....J.H.Wright

6-8 Deutsches Liebhabertheater, Gastspiel by Frau Mähl, Otto Mähl, and Hrn. Fredeking, from the St. Louis Varieties theater.

Uriel Aeosta, by Eusskow
Dancing afterwards

6-8 Young Men's Literary Society, lecture by General Sargent at Grigg's Hall, on the remarkable progress of the West.

6-9 Hough's Lyceum, Le Claire Hall,

Little Devil; or the Minstrel Boy
Carlo, a little D----.....Miss McWilliams
Don Roffale.....J.H.Wright
The Jealous Wife
Thomas.....G.A.Hough

6-9 Spaulding and Rogers' Three Consolidated Circus performance,
1. North American Circus, so popular in New England.
2. Floating Palace Circus, well known on Mississippi and Ohio rivers.
3. New Railroad Circus, of the Middle States.
". . . . a land office business" in spite of $100.00 city license fee.

6-10 Concert by the Union Band in Apollo Gardens.
Concert at Waverley House.
These are concerts in public houses where the sale of beer and food was of more primary interest than the music; a great many are advertised throughout the year. I shall list no more.

6-10 Hough's Lyceum, Le Claire Hall,

Othello, the Moor of Venice
Othello.....Mr. Lacey
Iago.....Mr. Douglas
Desdemonna.....Miss McWilliams
(first appearance of M.D.Lacey)

6-11 Deutsches Liebhabertheater, last appearance of the Mähls and Fredeking, and their benefit.

Englisch, oder Wie ein Englander eine Frau sucht, Görner
Schwarzer Peter, oder Der weibliche Schnurrbart

6-11 Hough's Lyceum, Le Claire Hall, benefit J.H.Wright,

1857

The Carpenter of Rouen; or the Massacre of St. Bartholomew
The Love Chase
Wildrake.....J.H.Wright
Constance.....Miss McWilliams

6-12 Hough's Lyceum, Le Claire Hall,

The Carpenter of Rouen; or the Massacre of St. Bartholomew
The Spectre Lover

6-13 Hough's Lyceum, Le Claire Hall, benefit Mr. Mathews,

Uncle Tom's Cabin
Eva.....Little Rebecca Putnam
"The Marseillaise Hymn," by Miss McWilliams

6-13 Young Men's Literary Society, lecture by Jas. Brewster of New Haven, Connecticut. News item of 6-16: "Whitney and Fulton and Clinton and Morse were brought before the mind's eye . . . . by a venerable man who has seen them all."

6-15 Hough's Lyceum, Le Claire Hall, engagement of the celebrated English tragedian, C. W. Couldock.

Richelieu
Richelieu.....Couldock

6-16 Hough's Lyceum, Le Claire Hall,

Still Waters Run Deep
John Mildmay.....Couldock
Captain Hawksly.....Douglas
The Young Widow
Splash..... J.H.Wright

6-17 Hough's Lyceum, Le Claire Hall,

The Advocate, or the Lost Cause
Du Vernet.....Couldock
Overture.....Orchestra
Loan of a Lover
Peter Spyke..... G.B.Hough

6-17 Nixon and Kemp's Great Eastern Circus introduce the calliope to Davenport.

6-17 Delegates of the German glee clubs march through the streets with band to depot, on way to Chicago to attend Musical Celebration.

6-18 Hough's Lyceum, Le Claire Hall,

Still Waters Run Deep
John Mildmay.....Couldock
Overture.....Orchestra
The Irish Heiress

1857

6-19 Concert in Flora Garten. Prop. Mühlhofer and Dötsch.

6-19 Hough's Lyceum, Le Claire Hall, benefit Couldock,

The Willow Copse
Luke Fielding.....Couldock
Lady Apsly.....Mrs.Couldock
Rose Fielding..Miss McWilliams

6-20 Hough's Lyceum, Le Claire Hall,

Richard III
Richard.....Couldock

6-22 Hough's Lyceum, Le Claire Hall, benefit G. A. Hough

Ion
Ion, a foundling....Miss E.Couldock
(her first appearance here and her third appearance on any stage)
Adrastus.....Mr.Couldock
The Yankee Duelist
Elam Pancake..... G.A.Hough

6-22 The German Societies return from the Chicago Festival. The Davenport Männerchor took second prize; first prize taken by a Milwaukee group.

6-23 Hough's Lyceum, Le Claire Hall, last night of Couldock,

The Willow Copse
Luke Fielding.....Couldock

6-24 S. P. Stickney's and Hrn. Driesbach's Menagerie combined circus.

6-26 "Hough's Lyceum has closed for the season. Hough has exhibited considerable enterprise in the management of his theater here, and theater-goers will regret the closing of the Lyceum."

6-27 "Davenport is actually at this time barren of public amusement."

6-29 Rents of city dwellings, from $200.00 to $600.00, and in demand. Business stands, from $500 to $1200.

7-2 Lecture at German theater this evening by Tho. F. Magher, Irish patriot and orator on "The Contrast Between Royalty and Republicanism Between Europe and America."

7-16 Bullard's Panorama of New York City here soon. Too, Mr. Ferguson, the blind musician will be here soon.

8-1 Magician, Professor Gogswell, at Le Claire Hall this evening.

1857

8-1 Iowa Book Rooms advertise summer reading:

Adventures and Explorations in Honduras, W. Wells	$2.00
The Days of My Life	1.00
Two Years Ago, Rev. C. Kingley	1.25
Heine's Pictures of Travel	1.50
Life Pictures from a Pastor's Notebook	1.00
Spurgeon's Sermons	1.00
The Border Rover, Emerson Bennett	1.25
The White Chief, Mayne Reid	1.25
The War Trail, Mayne Reid	1.25
Prairie Scout, or Border Life	.50
Swamp Steed; Marmion and his Men	.50
Rebels and Tories; a Revolutionary Legend	.50
Rifle Rangers, Capt. Reid	.50
Marryat's novels in paper covers	.25 and .50
Walter Scott's novels in paper covers	.50
Thackeray's novels in paper covers	.50
Bulwer's novels in paper covers	.50
Byron's Works in paper covers	.60

8-1 George W. Ells Co. advertise:

Fourth volume of Irving's Life of Washington	$1.50
Two Years Ago, Rev. Charles Kingsley	1.25
Household Angel in Disguise	1.00
Arctic Adventures, by Epes Sargent	1.25
Kaloola Adventures, by Mugo	1.25
Archy Moore, the White Star	1.00

8-3 -4 -5 -6 -7 -8 Bullard's Panorama of New York City, at the German theater each evening. Panorama moves for almost two hours. Great realistic detail, over six miles of New York Streets, fifty different streets, public and private processions, military companies, fire engines, over seven hundred horses and carriages, more than ten thousand people. Lecture by Geo. Doll or Albert Norton. Admission .25.

8-20 Spaulding and Rogers floating theater Banjo here, with Ned Davis' Ohio Minstrels, with dancers and danseuses.

8-29 The National Theater is to open next month in Le Claire Hall, J. C. Gallanar, Lessee; John Weaver, manager.

8-30 The People's Theater opens in Dubuque, "the finest thing of its kind outside of New York City."

8-31 9-1 Rumsey and Newcomb's Campbell Minstrels, perform at the German theater, with C. M. Currier's Brass Band.

9-2 Council Proceedings: "Petition of F. B. Wilkie and thirty others to permit J. C. Gallanar to manage and maintain a Theater without the payment of the usual License was laid on the table."

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9-4 Metropolitan Building open for occupancy about this time; hall formally opened much later.

9-7 Miss Eliza Logan playing at theater in Dubuque; urge her to come here if theater is opened. She is "in private life, a lady."

9-8 Adv:- "The National Theater will soon be opened, and all persons wanting Opera Glasses can find them at Wallace and Ingalls."

9-9 Antonio, Carroll and Co., Circus.

9-14 National Theater opens at Le Claire Hall under J. C. Gallanar. No programs available. Stage Manager, John Weaver.

9-16 National Theater, Le Claire Hall,

Michael Earle; or the Maniac Lover
Michael Earle..... C.F.McDonald
Mary..... Mrs. F.Bossard
Overture.....Orchestra
Comic song.....John Weaver
The Eton Boy

9-17 National Theater, Le Claire Hall,

Luke the Laborer, or the Lost Son
Luke..... C.F.McDonald
Clara Wakefield..... Mrs. F.Bossard
Overture..... Orchestra
Roguerries of Thomas

9-18 National Theater, Le Claire Hall,

Maid of Croissey; or the Cross of Gold
Sergeant Austerlitz..... Mr. Signaigo
Therese.....Mrs. F.Bossard
Overture.....Orchestra
Dead Shot
Hector Timid.....W.Sheldon
Overture.....Orchestra
Eton Boy
Capt. Topham.....J.C.Morrison

9-19 National Theater, Le Claire Hall,

William Tell, or the Hero of Switzerland
William Tell..... G.F.Donald
Emma..... Mrs. F.Bossard
Overture.....Orchestra
His Own Ghost

9-21 National Theater, Le Claire Hall,

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The Hunchback
Master Walter..... G.F.Donald
Julia..... Mrs. F.Bossard
Overture.....Orchestra
The Young Widow

9-21 Eli Adams advertises Dickens' works in paper, at .50 each.

9-22 National Theater, Le Claire Hall,

Faint Heart Never Won Fair Lady
Ruy Gomez..... J.C.Morrison
Duchess.....Mrs. F.Bossard
Overture.....Orchestra
The Kiss in the Dark
The Village Lawyer

9-23 National Theater, Le Claire Hall,

Love in Humble Life
Overture.....Orchestra
Golden Farmer
Golden Farmer..... G.F.McDonald
Elizabeth..... Mrs. F.Bossard

9-24 National Theater, Le Claire Hall,

Rent Day
Martin Heywood..... G.F.McDonald
Rachael Heywood..... Mrs. F.Bossard
Overture..... Orchestra
Kiss in the Dark

9-25 National Theater, Le Claire Hall,

Lucille, a Story of the Heart
St. Cyr..... G.F.McDonald
Lucille.....Mrs. F.Bossard
Overture.....Orchestra
Young Widow

10-5 Grand Concert of the German Union Band, at the German theater this evening:
Part I:- Overture from the opera Ferdinand Cortez, Spontini, by the orchestra.
"How Fair art thou," song, with piano accompaniment, Messrs. Holm and Schlegel.
Quartette by Jansa, 1st and 2nd, violin, violo, and violincello, Miss Strasser, Schroeder, Michell, and Peinke.
"Fair stars shed your pale light," song with piano accompaniment. Messrs. Miedke and Schlegel.
Duet from opera Elicia de Moor, Strasser and Schlegel.
Overture from the opera La Muette de Porteci Orchestra.

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10-5 Grand Concert (continued)

Part II: Overture from the opera Titus by Mozart. Orchestra.
"Light Travelling," song, with piano accompaniment, Messrs. Holm and Schlegel.
Quartette by Jansa, 1st and 2nd violin, viola and violincello, Messrs. Strasser, Schroeder, Michell, Peinke.
Potpourri from Norma, Orchestra.
"Fly with Me," quartette by two ladies and two gentlemen.
Overture from Zampa, Orchestra.
Tickets .50

10-13 Buckley's Opera Troupe, from their new Opera House, 585 Broadway, New York, will perform this evening at the German theater. Vocal and instrumental music: selections from the most popular operas; solos, choruses, ballads, trios, quartettes etc.

10-19 Concert at the German theater this evening by Mr. Hayden of Berlin and Paris, stopping here on his way to New Orleans. Assisted by local talent.
Mrs. Hayden, contra alto
Mr. Braunlich) pianists
Mr. Schlegel)
Mr. Strasser, violinist
and the Union Band.
Part I:- Overture to the opera Sergino, Orchestra.
Hymn, opera Stradella, Flotow, tenor solo by Hayden.
Duetta, Opera Belisar, by Donizetti, sung by Braunlich and Hayden.
Terzetto Mendelsonic Valzes, Strasser and Schlegel.
"Spirit of Light," from opera La Favorite, Donizetti, sung by Hayden.
Part II:- Potpourri, opera Norma, Bellini, Orchestra.
"The Graveyard," Scene and Aria by Donizetti, sung by Hayden.
Duetta, "Drift My Bark," by Kücken, sung by Mr. and Mrs. Hayden.
Duetta, opera L'Elisir d'Amore, Donizetti, Strasser and Schlegel.
"Love, My Dearest," opera Puritani, by Bellini, sung by Mr. Hayden.

10-24 Editor of Gazette urges a series of lectures for the winter.

10-28 Deutsches Liebhabertheater, first performance of season:-

Die Schule der Verliebten, oder Die Stufenleiter der Liebe, by Carl Blum
Wertheim.....Hrn. Beiderbecke
After performance, two hours of dancing.

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11-3 Young Men's Literary Society announces that the following persons will lecture in their course during the coming months. Season tickets for course $3.00. B. F. Taylor, Chicago; E. P. Whipple, Boston; Rev. George D. Boardman, Rochester; Rev. Charles B. Parsons, St. Louis; Hon. John W. Fowler, N. Y.; Wendell Phillips, Boston; Rev. Henry Giles, Vermont; Rev. T. Starr King, Boston; Rev. H. N. Powars, Davenport; Parke Godwin, New York; R. W. Thompson, Indiana; General S. F. Cary, Ohio; and John F. Dillon of Davenport. The Society has also received favorable letters from Horace Greely and George Sumner and others who may lecture here.

11-4 Deutsches Liebhabertheater, second performance of season, gastspiel of Madame Peetz.

Liebe kann alles! oder Die bezähmte Widerspenstige,
Holbein
Francisca.....Mad. Peetz
Englisch, by Görner

11-11 Hull (prop. of music store) will give a concert tonight at the German theater; one hundred children in a "Flower Festival," a juvenile cantata, or Festival of the Flowers, a juvenile opera.

11-11 Young Men's Literary Society, first lecture of series at Griggs' Hall tonight. By B. F. Taylor, editor of the Chicago Journal, will talk on "The Human Hand as an Instrument of Expression."

11-16 Deutsches Liebhabertheater, third performance of season:-

Hedwig, Die Banditen-Braut! by Körner
Hedwig..... Madame Peetz
Graf Felseck..... Herr Bremer
Julius..... Hr. Beiderbecke
Rudolph.....Hr. Lischer

11-18 Young Men's Literary Society, second lecture of series scheduled for tonight, by the Rev. Mr. Boardman on "The English in India." Postponed, because of illness.

11-21 "All persons interested in formation of a chess club . . . . meet in room opposite John Atkin's Billiard Saloon" this evening.

11-21 -23 -24 -25 -26 -27 At Le Claire Hall beginning this evening, Howorth's Varieties of Boston. Paintings of Mammoth Cave of Kentucky, Niagara Falls in Summer, Winter, and by Moonlight, of the Crystal Palace etc. Signior Vivaldi will introduce his celebrated Italian marionettes. Vocal entertainment. Music by Geo. B. McFarland. Adm. .25.

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11-23 Metropolitan Hall will be completed in a few days. Two of the chandeliers cost one thousand dollars a piece.

11-25 Young Men's Literary Society, second lecture of series, by Rev. Charles B. Parson, former actor, at Methodist Church.

11-26 Deutsches Liebhabertheater, fourth performance of season:-

Preciosa, by A.P.Wolf, music by von Weber
Preciosa..... Mad. Peetz.
Two hours of dancing afterwards.

11-28 Davenport Chess Club organized in the office of Allen and Clark.

12-1 Metropolitan Hall opened with a grand concert by the Philharmonic Society; an almost predominantly German program. There was "a new singer (Madame W. from Hamburg) who in her part of 'Der Freyschutz,' formed, as we think, the most brilliant attraction of the evening. . . . . The whole Scena and Aria was sung in German . . . . . The greater number of pieces performed were composed by Mendelssohn, Weber, Gounod, Händel, Müller, and Beethoven, and the instrumental music, with the exception of that by the Director, Mr. C. H. Davie, was exclusively in the hands of Messrs. Braunlich and Snyder."

12-2 Deutsches Liebhabertheater, fifth performance of season:-

Der Pariser Tangenichts, by Toepfer
Louis.....Madame Peetz
(Two hours of dancing afterwards)

12-3 Concert by the Davenport Philharmonic Society, Congregational Church this evening. Piano and organ solos by Garbrecht. Program included "Gloria" of Mozart, "Here in Cool Grot," "Nocturne." Charles Davie, musical director; Mrs. Brown and Miss Sylvester other soloists.

12-7- Dr. G. W. Wagner of New York begins a course of lectures on Phrenology. Still lecturing 12-14, at Griggs' Hall.

12-7 Deutsches Liebhabertheater, sixth performance of season:-

Der Vetter, by Benedix
Wilhelm.....Madame Peetz

12-7 Franc B. Wilkie's Davenport Past and Present.

12-11 Note that Metropolitan Hall rents for twenty to thirty dollars per night. Special rate for the Young Men's Literary Society: dependent on audience.

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12-12 Young Men's Literary Society, lecture by Mr. Saxe, in regular series, Metropolitan Hall, on "The Press," a poem.

12-14 Deutsches Liebhabertheater, seventh performance of season:-

Zurücksetzung, by Toepfer.

12-16 Young Men's Literary Society, regular series, lecture by Mr. Dillon, on "The Elizabethan Age, Literary, religious and political aspects."

12-19 Advertisement of the Cosmopolitan Art Association. Subscription - $3.00. Each subscriber will receive
A large engraving of Manifest Destiny.
A copy of an elegantly illustrated Art Journal, one year.
A certificate in award of premiums.
Free admission, for one year, to the Cosmopolitan Dusseldorf Galleries; or premium certificate in awards and either of $3.00 magazines. C.S.Ells, agent.

12-20 Scott County Law Library Association organized.

12-21 Deutsches Liebhabertheater, eighth performance of season, benefit Madame Peetz.

Hunderttausend Thaler
Act I. Ein Mäler-Atelier
Act II. Die Börsenmänner
Act III. Ein Abend in Stralan

12-21 Young Men's Literary Society, this evening in regular series, General Sargent will repeat his lecture of last winter.

12-23 Concert sponsored by Asa Hull, music store proprietor, with resident and imported artists. Admission $1.00. Prizes to be awarded those attending, ranging from a six octave rosewood piano, Hallett and Cumson, Boston, valued at $275.00 to seventy-eight individual pieces of popular music. Metropolitan Hall.

12-26 Deutsches Liebhabertheater, ninth performance of season:-

Einfalt vom Lande, oder So sind sie alle, Töpfer
Last appearance of Madame Peetz. Two hours of dancing afterwards.

12-27 Concert by the Männerchor, German theater.

12-28 A traveller from Massachusetts comments on low morals of Davenport.

Close of year:- During the year, two-hundred and fifty street

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lamps were erected; thirteen miles of sidewalk laid, one thousand houses erected. Population about 12,000 -13,000. Following figures from Wilkie, Past and Present:

Nativity of residents

America	7,023	Bohemia	34
Ireland	1,961	Prussia	324
England	240	Hanover	156
Germany	1,277	Russia	1
Holstein	1,268	Switzerland .	188
Mecklenberg..	210	Norway	3
Bavaria.....	93	Austria	41
Wurtemberg ..	47	Hamburg	60
Hesse	61	Saxony	8
Saxe-Coburg..	6	Poland	2
Scotland	80	Denmark	19
Hungary	25	Bremen	54
Canada	71	Posen	3
Wales	16	Mexico	1
France.....	54	Waldeck	1
Italy	5	Demsted	10
Sweden	11	Total	13,455
West India ..	1	Unknown	3,222
Negroes	35		
South America	4		
New Brunswick	2		
Isle of Jersey	1	50% American	
Holland	8	12% Irish	
Hindustan ...	8	20% German	
Costa Rica ..	1	2% English	
Nova Scotia .	7	16% Others and unknown	

Further figures from Wilkie, census of March, 1858, of Davenport, predominantly of 1857, of course.

3 architects	28 physicians
2 artists	1 piano maker
1 bell hanger	1 professor of mathematics
1 bishop	
5 book binders	2 professors of bookkeeping
5 comedians	
16 clergymen	1 professor of languages
6 daguerreans	1 professor of Mental and Moral Philos.
8 editors	
1 engraver	29 printers
6 gentlemen	3 publishers
2 "Jack of all trades"	65 saloon keepers
8 jewellers	1 silver plater
1 law student	1 sculptor
5 loafers	26 students
57 lawyers	26 teachers
3 marble workers	1 writer
16 musicians	539 carpenters
1 missionary	1,301 laborers
1 mineralogist	145 teamsters
1 medical student	106 shoemakers
5 music teachers	147 clerks
1 nurseryman	

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1-1 Deutsches Liebhabertheater, tenth performance of season:-

Hampelmann sucht ein Logis

1-6 Young Men's Literary Society, regular lecture series, this evening, Metropolitan Hall, Horace Greeley will lecture on "Poets and Poetry."

1-7 Le Claire Hall has been repainted, renovated, redecorated. Hereafter it "is not to be used for theatrical or any other low purpose."

1-8 Young Men's Literary Society course of lectures. This evening Wendell Phillips on "Street Life in Europe." But Phillips didn't arrive.

1-13 Deutsches Liebhabertheater, eleventh performance of season. First appearance of Hrn. Spitznas of the Baltimore Theater.

Junker und Knecht, oder die Rothe Tama am Giesbach, Kaiser.

1-20 Concert by the Philharmonic Society, Metropolitan Hall, benefit of the poor. Eight hundred present.

1-21- Mr. Weaver of the Rock Island Theater, and his troupe, may have opened with a series of performances at the German theater beginning this evening.

1-23 First meeting of the old settlers of the county.

1-26 Young Men's Literary Society, regular lecture series. This evening Rev. J. R. McFarland, on "The Lie in Society."

1-26,27 Great Mormon Panorama exhibited at Grigg's Hall by J. Maguire. Adm. .25

1-27 Concert sponsored by Asa Hull, with local talent. See text. Program included Auber's "We hail thee"; Gould's "The fragrant breath of May"; Auber's "Away, our morning freshly breaking"; Händel's "Comfort ye my people"; Rossini's "Inflammatus" and "Prayer." Two flute solos by Mr. Hyatt. Satirical song "Money is a hard thing to borrow" set to the music of "Jordan is a hard road to travel"; concerning wild cat money etc.

1-28 Young Men's Literary Association opens its library.

1-28 Lecture by Professor Wilber, of Massachusetts, at Griggs' Hall, on "The Atmosphere."

1-29 Second lecture of Professor Ripley's course (this may be a misprint for Wilber) this evening at Griggs' Hall on "The Nature of Forces or Agents, Gravitation, Affinity, Light, Heat, and Magnetism."

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1-31 Old Settlers' Association organized at Le Claire Hall.

2-1 Deutsches Liebhabertheater, twelfth performance of season:-

Wirrwarr! oder Verwirrung in allen Ecken, Kotzebue

2-1 Lecture by Professor Wilber, of Massachusetts, on "The Forms and Motions of Matter."

2-8 Deutsches Liebhabertheater, thirteenth performance of season, benefit Madame Koch,

List und Pflegma
Deutsche Einwanderer und Deutsche Gesellschaft, Börnstein

2-11 Lecture by Thomas Starr King, doubtless in Young Men's Literary Society series, at Le Claire Hall on "The Laws of Disorder."

2-15 All lectures now poorly attended.

2-18 Deutsches Liebhabertheater, fourteenth performance,

Die Gesellen! Oder Der Weg zum Verbrechen

2-18 Young Men's Literary Society lecture series. This evening by the Rev. John Pierpont, of Boston: divine, poet, classical scholar etc. No title given.

2-22 First meeting of the Old Settler's Association, at the Burtis House.

2-25 Young Men's Literary Society, twelfth lecture of series this evening at Metropolitan Hall, by the Rev. H. N. Powers on the "Use of Beauty."

3-1 Deutsches Liebhabertheater, fifteenth performance of season, benefit Mlle. Louise Piper,

Kabale und Liebe, by Schiller

3-3 Item of General Sargent's lecture in Boston.

3-4 Lecture by Joseph Barker of Omaha this evening in German theater on "Progress."

3-10 Deutsches Liebhabertheater, sixteenth performance of season:-

Aufgeschoben ist nicht Aufgehoben, by Görner
Deutsche Einwanderer und deutsche Gesellschaft, Börnstein

3-13,14 Joseph Barker lectures this evening and tomorrow at Court House "Über die Bibel."

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3-15 Grand concert this evening at the German theater by the combined German singing societies: Männerchor, Sängerbund, Graetle-Verein; assisted by the Union Band.

Part I:- Overture Stradella, Flotow. Orchestra.
Air and Prayer, from Freischutz, von Weber.
"The Chapel," chorus, by Kreutzer.
"O Isis and Osiris" from the Magic Flute, Mozart, Orchestra and chorus.
"The Forest," Mendelssohn.
Air #7 with variations, by De Beriot. Violin and piano.
"Good Morning," chorus, by Berner.
Overture to Lestoe, Auber. Orchestra.

Part II:- Overture of Jubilee, von Weber. Orchestra.
Air from Robert le Diable, Meierbeer.
"The King of Elfs," song by F. Schubert.
"Spring Day," Mendelssohn, chorus.
"The Kiss Song," by Maltitz.
"Adelaide," song by Beethoven.
"O Harmony" by Mozart, chorus from the Magic Flute, with orchestra.

Two hours dancing after concert.

3-20 Rock Island Theater this evening, benefit R. V. Shirley of the Argus:

Charles II
His Last Legs, or the Man of Genius

3-20,21 Fourth and fifth lectures by Joseph Barker at the Court House on "Denkfreiheit."

3-22 Deutsches Liebhabertheater, seventeenth performance of season, benefit Madame Benthin,

Des Königs Befehl, by Toepfer

3-23 Meeting of the Davenport Sarsfield Guards, local militia: "The company is just organized."

4-4 Deutsches Liebhabertheater, eighteenth performance. Two programs listed, the first apparently not given.

I. Der Haushofmeister in Tausend Aengsten, by Hell
Köck und Güste, by Friedrich

II. Der Reisende Student, oder Das Donnerwetter
Köck und Güste, by Friedrich

4-7,8,9 Concert by the Philharmonic Society, at Metropolitan Hall, assisted by Mr. and Mrs. Mozart, late of Boston. Band and chorus. Händel's "Messiah." Concert repeated on the eighth because of bad weather on first day. Again on the ninth. Twenty performers in orchestra, and fifty in chorus.

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4-19 Deutsches Liebhabertheater, nineteenth performance of season, benefit Madame Koch,

Hinko, Der Freiknecht, with a prologue called
Der Jüngere Sohn, by Birch-Pfeiffer
Dancing afterwards.

4-28- Dr. Henry will give an introductory lecture to his course on Mesmerism and Spiritualism at Le Claire Hall this evening. This evening free.

5-2 Apollo Gardens, operated by B. H. Müller, opens today. The Tivoli Theater in connection with the Gardens will be open in the near future.

5-3 Deutsches Liebhabertheater, twentieth performance of season:-

Die Räuber, Schiller

5-10 Isidora Clark will give a concert here soon. Ranked with Jenny Lind, Sonntag, Malibran, and Grisi.

5-12 Fr. Spitznas, with cooperation of the Deutsches Liebhabertheater, will perform in

Eulenspiegel, oder Schnabernack über Schnabernack
by Nestroy

5-18 Jacob Strasser, with the cooperation of the Deutsches Liebhabertheater, in

Nummer 23; oder Die vier Hamburger Dienstpflichtigen,
with song. By J. H. David
Wie drei Musikanten ihre Zeche bezählen, from Görner

5-19 Mrs. Macready is giving readings in Peoria; Susan Denin is playing at Barnum's in New York.

5-19 Mr. Paulsen, world famous chess player will play ten boards this evening, blindfolded, at Metropolitan Hall.

5-24 The Tivoli Theater opens in Apollo Gardens.

Prologue spoken by Fr. Spitznas
Nur ein Silbergroschen, after Clairville
Dancing afterwards.
Admission .15; children .05. Performance begins at 8:00.
Fr. Spitznas, director und unternehmer
B. H. Müller, Eigenthümer.

5-26 Spaulding and Rogers floating theater Banjo, with steamer James Raymond; performances today. Balloon ascension by Eugene Godard, which will take place from an outtent. Other performances on board boats. A monkey circus, and a burlesque dramatic troupe.

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5-29- Panorama of Mormonden on display. Painted by Mr. Wright. Le Claire Hall. Portrays the digging up of the tablets by Joseph Smith, incidents of his life and death, to the arrival of the Mormons in Salt Lake City, a view of that city; in closing, a fine view of Davenport.

5-30 Apollo Gardens advertise for today music, singing, declamatory performances, beginning at eight p.m. The Gardens open every day, of course, but special performances, advertised will be noted here.

6-2 Tivoli Theater, Apollo Gardens,

Die gefährliche Nachbarschaft, oder Das Loch in der Wand, by Kotzebue.
Four hours of dancing afterwards. Adm. .15.

6-5,6 Performances of William Davison's Co. troupe of star performers. A "Protean Dramatic Rotunda." Acrobats, clowns, jugglers, etc., also Miss Louisa Pray, actress and danseuse, and George F. Browne, comedian from Burton's Theater in New York. George S. Moore, manager; Geo. F. Browne, Director of Amusements, and G. W. Hathaway, general agent.

6-6 Tivoli Theater, Apollo Gardens,

Nur ein Silbergroschen!
Die Kapuziner Predigt aus Wallenstein's Lager!

6-8 Concert by Isidora Clark and Co., at Metropolitan Hall this evening. With her will be Mr. Taunt, tenor; Herr Louis Hohl, pianist. Program will consist of Italian and German operatic selections, and some English songs. Among others will be the following on the program: Aria "Casa Diva" from the opera Norma, sung in Italian; "Kathleen Mavourneen," in English; Bellini's "Costa Diva"; "The Lost Birdling"; "The Last Rose of Summer," sung by Miss Clark. Mr. Taunt sang "Widow Machree" with comic interpolations, and a Scottish song "Come sit thee down." Also the "Zigeunerlied" from Meyerbeer's opera Vielka; Fesca's "Wanderer." Admission .50; reserved seat $1.00.

6-10 Tivoli Theater, Apollo Gardens, benefit Madame Bolzenthal.

Die Zerstreuten, by Kotzebue
Die Brandschätzung, by Kotzebue
Followed by four hours of dancing.

6-10 Th. Nissen will exhibit a European stereoscope and pictures this evening at Lerchen's Hall.

6-13 Tivoli Theater, Apollo Gardens, vocal and instrumental music, and declamations. Also

Schneider Fips, oder Die gefährliche Nachbarschaft

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6-15 The Philharmonic Society will hereafter use Metropolitan Hall exclusively for its rehearsals and concerts. Rehearsal this evening.

6-17 Tivoli Theater, Apollo Gardens,

u.A.w.g., oder Die Einladungskarte, by Kotzebue
Die Zerstreuten
Four hours dancing afterwards.

6-18 Miss Teresa Esmonde will give readings from the Poets of America and Ireland, at Le Claire Hall this evening.

6-19 Mr. Collins, of Theaters Royal, London, Dublin, Edinburgh, a comedian and vocalist, will give a performance at Metropolitan Hall this evening. He is noted as a truthful delineator of Irish characteristics, comic Irish melodies etc; Irish stories and character illustrations from well known comedies. Assisted by George Barton, celebrated Buffo singer and pianist.

6-20 Tivoli Theater, Apollo Gardens, this evening, music, songs etc., and a dramatic presentation. Title unknown.

6-23 Concert by Henri Vieuxtemps, monarch of violinists, assisted by Madame Elena D'Angri, contralto; Ernest Perring, tenor; and Signio Abella. This evening, either at Metropolitan or Le Claire Hall, not certain. Adm. 1.00. Vieuxtemps will play as star piece on program the "Norma Fantastique" on one string.

6-27 Tivoli Theater, Apollo Gardens,

Die Wunderküren des Doktor Eisenbart, oder Alles fällt aus den Wolken, a Lebende Schattenbilder.
Dancing afterwards.

6-28,29 Performances of Sanford's Opera Troupe from Philadelphia. Le Claire Hall. S. S. Sanford, Ethiopian humor; Cool White; Dixon and Brown; Mlle. Peline, danseuse, with Master Sanford. Vocal gems by Carncross, Collins, Barquin, and Kavanaugh.

6-29 Gymnastic and rifle exhibition by the Davenport Turnverein at the German theater this evening. Will also present the play

Die Blutrache! by Friedrich

6-30 Convention in Davenport of the North Western Sängerbund
7-1,2 comprising all of the German singing societies in the Northwestern states. On Wednesday evening the combined groups (i.e. 6-30) will give a vocal and instrumental concert at Metropolitan Hall under the direction of Hans Ballakta, conductor of the Milwaukee Opera. Program:

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Part I:- Overture Oberon, von Weber, by the orchestra.
"Im Wald," by Mangold. Entire chorus.
"Non Credeo," Sonambula, Bellini, by Mrs. Young with orchestral accompaniment.
Trio, Opus #2, Beethoven, for violin, violoncello, and piano.
"Die Freude," by Greger, entire chorus.
Part II:- Overture, Hugenotten, Meyerbeer. Orchestra.
"Costa Diva," Norma, Bellini, by Mrs. Young and the orchestra.
"Frülingslied," by Kreutzer, entire chorus.
"Adelaide," by Beethoven. Mrs. Wuppermann and piano.
"Die Eintracht" (Concordia), Mozart, entire chorus and orchestra.
Admission $1.00

6-30 Performance of H. M. Smith's Great Western Circus scheduled. Did not perform because of high license fee of fifty dollars for each performance.

7-4 Tivoli Theater, Apollo Gardens,

Scene aus Lumpaci Vagabundus, oder das liederliche Kleeblatt

7-10 Opening of the People's Theater in Dubuque.

7-11 Tivoli Theater, Apollo Gardens,

Der Weg durchs Fenster, Friedrich
With a quartette, singing among other pieces, "In der Heimath ist es so schön."

7-15 Tivoli Theater, Apollo Gardens,

Des Uhrmachers Hut

7-18 Tivoli Theater, Apollo Gardens. A dramatic performance, title unknown.

7-21 Council proceedings: Spaulding and Rogers petition for reduction of license for performances. Resolve to grant Spaulding and Rogers a license for twenty-five dollars per performance.

7-22 Council proceedings: A communication from W. Eichelberger "requesting the rescinding of the license of the Baker Family Concert, was on motion of Alderman Ramming laid on the table." (i.e. no action taken.)

7-22 Tivoli Theater, Apollo Gardens,

Jugend muss austoben, by Angely

7-23 Concert by the Baker Family scheduled for 7-22, but in view of high license fee, ten dollars for a concert

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of about ten pieces, no performance. But this evening the Baker Family gives a free performance, thus getting around license fee, and accepts donations at end of concert. New item, Gazette, 7-23, speaks of high license fees: one hundred dollars a day for circus exhibitions. But cf. 7-21.

7-28 Tivoli Theater, Apollo Gardens. Turn-Gemeinde hold observation.

Part I:- Chorus, by the singing society of the Turn-Gemeinde.
"Leibflaster," Deklamation von Doris Plambeck.
"Ich komme immer zu spät," Deklamation von B. Marren.
Gymnastische Uebungen.
Part II:- Die Blutrache! by Friedrich
Scene: Ein dorf in Corsica.
Part III:- Gymnastische Uebungen.
"Das Missverständnis," deklamation von Wilhelmine Plambeck.
"Bibliotheks Charaktere," deklama. von B. Marren.
"Der schaue Hansel," gesang vortrag, by Friedrich.

7-30 Performances of Spaulding and Rogers New Orleans Circus. From the New Orleans Amphitheater. Scheduled for 7-27 but postponed until this date because of high water on the Cedar River. Here from Iowa City.

8-7 Punch Theater and string concert at Hoering and Hennie's People's Garden, Harrison Street between Second and Third Sts. The Punch Theater will be performed by Mons. de Rathsckoff, late of Paris, who will introduce some wonderful and highly amusing serio-comic pieces. Free admission.

8-8 Tivoli Theater, in Apollo Gardens has been closed. Group will give next performances in German theater.

8-9 Tivoli Theater group in the German theater,

Ein Stündchen Incognito! oder Ehrlich währt am am längsten, adapted from Toepfer.
Auch ein Schwiegervater, oder Jugend muss austoben, Angely
Two hours of dancing afterwards.

8-10,11,12 Professor C. F. Fillebrown, at Apollo Gardens, magician.

8-16 Demonstration in the evening on the laying of the cable. Artillery salutes, bells, whistles, speeches by Mayor Cook, Dillon and others.

8-19 Council proceedings: Alderman Hubbell offered an ordi-

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nance granting William Henderson a theatrical license. Laid on table. Suggested rate, five dollars each performance.

8-20- A. A. Griffith, celebrated elocutionist and reader will begin a course of lectures this evening on Oratory, with illustrations from the poets.

8-24 Gazette: "Henderson's Theatrical Co. have concluded to play one week longer at Rock Island, by the request of many citizens. They have been invited to make an engagement at this city, in view of their excellent performances, but are deterred by the high license."

8-25 Professor J. W. Suffern, who has been holding musical conventions with considerable success in the city for the past several weeks, will give a concert this evening at the Second Baptist church, including the Oratorio of Esther, the Beautiful Queen.

8-26 Lecture at the German theater by Otto Reventlow on mnemonics.

8-31 Last summer performance of Tivoli Theater group, at German theater,

Die Mördergrube, by Friedrich
Der Kammerdiener
Dancing afterwards.

9-6 Program by Professor A. A. Griffith and members of his class in elocution, readings from the classics. This evening, Metropolitan Hall, admission .25.

Program:
T. D. Rapp will give "Spartacus to the Gladiators."
S. F. Smith will give "Burke's Peroration on the Trial of Warren Hastings."
William Hall will give readings from Bulwer's Richelieu.
B. Fuller will give "The Maniac, or the Progress of Insanity," Lewis.
A. A. Griffith will give "The Bells," Poe.
Price and Griffith will give readings from the Merchant of Venice.

9-8 State Teacher's Convention in Davenport beginning today, at Metropolitan Hall.

9-16,17,18 Yankee Scoville and his troupe perform these evenings in the Rock Island theater.

9-17 Farren's Dramatic troupe arrives today and will begin performances tomorrow at the German theater.

9-18 Farren's Varieties, from St. Louis, in German theater this evening,

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Jessie Brown; or the Siege of Lucknow
Comic song..... G. Pardey
Favorite dance...Miss Llewellyn
The Wandering Minstrel
Admission .25, reserved seats .50

9-20 Farren's Varieties, at the German theater,

Lady of Lyons
Comic song..... G. Pardey
Favorite dance...Miss Llewellyn
The Devil's in the Room

9-21 Farren's Varieties, German theater,

The Corsican Brothers, or La Vendetta
Comic song..... G. Pardey
Favorite dance...Miss Llewellyn
Mr. and Mrs. White

9-22 Der Demokrat praises Henry Farren's Co., and speaks of it as coming from New Orleans.

9-22 Performance of Van Amburgh's Menagerie.

9-22 Farren's Company plays in Rock Island.

9-23 Farren's Company plays in newly redecorated Le Claire Hall,

Camille, or the Fate of a Coquette
Another play also, title unknown.

9-24 Farren's Varieties, Le Claire Hall,

Beauty and the Beast, a fairy extravaganza
Robert Macaire

9-25 Starr's News Depot and Circulating Library receive regularly and offer for sale the following dailies:

New York Herald	Philadelphia Bulletin
New York Tribune	Cincinnati Gazette
New York Times	Cincinnati Commercial
Boston Herald	Chicago Democrat Press
Boston Traveller	Chicago Tribune
St. Louis Republican	St. Louis Intelligencer
	Davenport Gazette, Democrat and News

9-25 Farren's Varieties, Le Claire Hall,

Ireland as it was
Comic song..... G.Pardey
Favorite dance. Miss Llewellyn
Love in All Corners

9-27 Farren's Varieties, Le Claire Hall,

1858

Life and Death of King Richard III, or the Battle of Bosworth Field
Maid with the Milking Pail
Comic song.....G. Pardey

9-28 German theater, Tivoli group. See text.

Drei Candidaten, by Feldmann

9-28 Farren's Varieties, Le Claire Hall,

Alene, the Rose of Killarney
Comic song..... G.Pardey
Favorite dance.....Miss Llewellyn
Boots at the Le Claire House

9-29 Farren's Varieties, Le Claire Hall, benefit Mrs. Henry Farren,

The Daughter of the Regiment
(musical military drama, Donizetti)
Pocahontas, or the Gentle Savage,
by Brougham

9-29 Some kind of performance at the German theater this evening; ticket holders entitled to share in a raffle for a sheep.

9-30 Farren's Varieties, Le Claire Hall,

London Assurance
Paddy Miles' Boy

10-1 Farren's Varieties, Le Claire Hall,

The Gunmaker of Moscow, by Brougham
Mose, the New York Fireman

10-2 Farren's Varieties, Le Claire Hall, benefit Henry Farren,

Peg Woffington, oder Ein Blick hinter den Coulissen
In English, but so advertised in Der Demokrat.
Cf. Appendix II.
Pocahontas, the Gentle Savage

10-4 Farren's Varieties, Le Claire Hall,

Macbeth, King of Scotland
Box and Cox

10-4 Young Men's Literary Society has disbanded, lack of interest, and financial failure.

10-5 Farren's Varieties, Le Claire Hall,

The Love Chase
Canen, the Slave of Love

1858

10-5 A new organ for the Philharmonic Society has arrived from France.

10-6 Farren's Varieties, Le Claire Hall,

Jack Sheppard
Lotterie Billet

10-7 Farren's Varieties, Le Claire Hall,

The School for Scandal
The Devil's in the Room

10-8 Concert by the Philharmonic Society, Metropolitan Hall.

10-8 Farren's Varieties, Le Claire Hall,

Black Eyed Susan; or All in the Downs
Tom and Jerry in Davenport

10-8,9 Gazette sues Farren's Company for payment of advertisement.

10-9 Farren's Varieties, Le Claire Hall, benefit Mrs. Farren,

Grandfather Whitehead
The Fireman

10-15 Vocal concert by Mrs. Emma Gillingham Bostwick of New York assisted by Mr. Schneider, pianist and tenor, this evening at Metropolitan Hall. "The sweetest singer that has yet visited Davenport." Adm. .50.

10-15 Books of the Young Men's Literary Society removed from library and stored at Cook and Sargent's Bank.

10-22,23 Miss Eloise Bridges will give dramatic and poetic readings on these two evenings, similar programs, at Metropolitan Hall. Admission .50. Included on program:
"The Widow Bidott," in character of old lady
"Minne-ha-ha," the bride of Hiawatha, in costume
"Nothing to Wear"
Also listed as being given in the Masonic Hall, Perry Street, between Third and Fourth.

10-25 Henderson's Dramatic company, with Irish comedian Coyne and his sister Marian, open in Rock Island this evening.

11-1 Deutsches Liebhabertheater, first performance of season:-

Der verkaufte Schlaf, by Haffner, from Saphir.
Music à Capell by Hebenstreit.
Two hours of dancing afterwards.

11-1 Young Men's Literary Society meet again and discuss possible reorganization of group and lecture season for winter.

1858

11-3 The City Clerk is authorized to issue to William Henderson of Rock Island, a license for theatrical exhibitions in Davenport at ten dollars per week, payable in advance. If he has paid one hundred dollars before 4-1-59, he may continue to give such exhibitions free of license fee until 4-1-59.

11-6 Henderson's Company open this evening, either at Le Claire Hall or in the German theater, with

Nick of the Woods
The Governor's Daughter
(also listed as The Governor's Wife)

11-7 Announcement in Der Demokrat (11-3) that the Deutsches Liebhabertheater and the Männerchor will give combined performances every two weeks during the coming winter. First this evening:

Benjamin, der seinen Vater sucht!

11-11 Henderson's Company have leased Le Claire Hall. This evening:

Nick of the Woods
Satan in Paris, Miss Henderson in six roles

11-15 Deutsches Liebhabertheater, second performance of season:-

Die Memorien des Teufels, Schneider
Dancing afterwards.

11-17 Henderson's Company give "an excellent bill this evening." No program available.

11-20 Henderson's Company, Le Claire Hall,

Three Fast Women
with an entire troupe of female serenaders,
The Fireman

11-21 Deutsches Liebhabertheater, third performance of season:-

Der Vetter aus Bremen, Körner
Songs and declamations
Müller und Schulze; oder Die Männer des Kladderadatsch
(with singing)

11-24 Deutsches Liebhabertheater reports a profitable past summer in re German theater.

11-24 Henderson's Company perform in Rock Island this evening for the benefit of Rescue Engine and Hope Hose #2 Companies. Troupe to be assisted by some citizens of Rock Island. Ferry free to ticket holders.

1858

11-25 Concert of the Philharmonic Society at Metropolitan Hall, assisted by Messrs. Grave, Kirchen, Braunlich, Schlegel and Snyder. Adm. .25.

11-28 Deutsches Liebhabertheater, fourth performance of season:-

Abgeblitzt! oder Der Alte Junggeselle, by Hahn
Concluded with songs and declamations.

11-29,30 Two concerts by Signor Evans, the Italian Ole Bull, in Wesley M. E. Chapel, on Perry St., between Third and Fourth streets.

12-1 Concert benefit of Union Benevolent Society for the poor this evening at Metropolitan Hall, by Mrs. Young and Mrs. Wuppermann assisted by friends and the Davenport Männerchor. Adm. .25.

12-4 The Young Men's Literary Society have moved their library of twelve hundred volumes to Mervin's Block, on Perry, north of Third St. Latest magazines and newspapers. Membership fee reduced from five, to two dollars.

12-5 Concert at German theater by the Turn-Gemeinde this evening, music, declamations, gymnastic performances. To conclude with

Negro Boys Admission .10

12-7 Deutsches Liebhabertheater, fifth performance of season:-

Die Tochter des Gefangenen
Fraulein Piper in title role
Der Verrath

12-7 Young Men's Literary Society announce the following persons will appear on their lecture series during the coming months: Rev. J. P. Donelan; William Hall; Captain Joseph Hayes; D. S. True; Rev. R. L. Collier; William Barrows; Hiram Price; Ebenezer Cook; John F. Dillon; W. H. Hildreth; Rev. George F. Magoun; C. Stewart Ellis; Charles E. Putnam; Nathan H. Parker. All predominantly local. Course ticket $2.00.

12-9 Panorama of Intemperance on exhibit beginning today, probably, at the Wesley Chapel, Perry Street. Depicts career of a western fast man, from leaving home to a drunkard's grave. Mr. A. Parker, owner, brother of fellow citizens Dr. and George H. Parker.

12-12 Deutsches Liebhabertheater, sixth performance of season:-

Der Vetter aus Bremen! (Aufgeführt von Kindern)
Singing and declamations
Davenport bei Nacht
Conclude with the original Neger-Sänger
Admission .15

1858

12-15 Concert by the Union Band and the Männerchor, at the German theater. This evening.

Part I:- Overture, "Cosi fan Tutti," Mozart. Orchestra.
Rondo for violin, by Mr. Kiehn.
Chorus and solo from Regina, by Lartzing. By Th. Holm with orchestra.
German Glee, by the Männerchor.
Solo, "The Lady of Juda," for trumpet, by Kücken. By Frerek, trumpet solo.
Part II:- Overture from Ludaven, Orchestra, Herold.
Grand Aria from the Magic Flute, Mozart, by Mr. Suermer.
Air varié, for violin, Mr. Kiehn. De Beriot.
Sounds from Home, Gungl. Orchestra.
German Glee ("Not so anxious my son"), Männerchor.
Grand March, Potpourri, Gungl. Orchestra.
Admission .25 F. Frerek, manager.

12-19 Concert and program at the German theater by the Turn-Gemeinde, songs, gymnastics, declamations etc.

Pierro, pantomimen-spiel
Negro Boys #1
Adm. 10

12-20 Deutsches Liebhabertheater, seventh performance of season:-

Preciosa, by Wolff, music by von Weber.
Dancing afterwards. Adm. .15 and .10

12-21- Stereoscopic exhibition at Wilson and Harley's store every evening, through 12-29, from 5-10 p.m. Admission .25.

12-22 Young Men's Literary Society, second lecture to be given by the Rev. Mr. Donelan, on his European travels, this evening at Metropolitan Hall.

12-25 Deutsches Liebhabertheater, eighth performance of season, grand performance of

Der Müller und sein Kind, by Raupach
Act I:- Die Heimkehr
Act II:- Der Geishalz
Act III:- Der Weihnachtsbaum! Der Traum auf dem Kirchhofe
Act IV:- Des Vaters Fluch
Act V:- Die Versöhnung
Dancing afterwards.

12-26 Deutsches Liebhabertheater, ninth performance of season:-

Der Nachtwächter, Körner
(Aufgeführt von Kindern)
Songs and declamations
Die Zerstreuten

1858

12-29 Concert, Metropolitan Hall, by the Philharmonic Society, presented the Messiah of Händel, with full orchestra and chorus. Principal soloist Mrs. E. G. Bostwick. Adm. .50.

12-30 Young Men's Literary Society, lecture by Rev. Mr. Donelan at Metropolitan Hall on his travels in Egypt and the Holy Land.

Close of year:- Population estimates from 12,000 to 16,000. From the Davenport Directory, 1858-59 (Chicago,1858):

Nurseryman and florist: Peter Compere, Sixth St., between Warren and Vine Streets.
Physicians and surgeons: thirty-two.
Teachers of music: Asa Hull and Gustavus Schlegel.
Scott Co. Law Library Association has thirty members, and three hundred volumes in library.
Artists' Materials: McCammon and Co., 58 Brady St. (a drug store).
Book binders: Luse, Lane and Co., 55 Perry St.
Luois Schlegel, 36-38 W. Second St.
Book sellers and Stationers: publishers marked (*)
Eli Adams, 50 Brady St.
*George W. Ells and Co., 12 W. Second St.
*Luse, Lane and Co., 55 Brady St.
John Marder, 50 Brady St.
Charles G. Plummer, 10 W. Second St.
Smallfield and Holm, W. Second, corner Scott St.
S. H. Starr, 23 W. Second St.
Daguerreotypes, Ambrotypes, and Photographs:
George Adams, 57 Brady St.
Wm. A. Nesbit, Brady, corner of Second St.
John Shueler, 9 West Second.
A. H. Taylor, Main and Second.
Hairdressers: eleven.
Lawyers: thirty-six firms listed.
Marble workers: two.
Music and musical instruments: Asa Hull, and Charles G. Plummer.

1859

Exact date unknown:- New England Society of Scott County organized: see entry for 12-21-60.
Young Pioneer Settlers Society organized: see entry for 1-8-62.

1-1 Burns Club organized at the home of William Mackay on Front Street. President, John Little; Vice-president, W. W. Hunter; Secretary and Treasurer, Robert Munroe.

1-1 Deutsches Liebhabertheater, tenth performance of season:-

Das bemooste Haupt! oder Der lange Israel, Benedix
Two hours of dancing afterwards.
Admission .30 and .20.

1859

1-2 Deutsches Liebhabertheater, eleventh performance of season:-

Der Nachtwächter, by Körner
(Aufgeführt von Kindern)
Songs and declamations
Der Weg durch's Fenster

1-5 Young Men's Literary Society, course of lectures, this evening at Metropolitan Hall, by the Rev. George F. Magoun on the "Life, Genius and Times of Sir Walter Raleigh."

1-7 Old Folks' Concert, by the Continental choir. Metropolitan Hall. Sixteen, men and women, in choir. Professor Griffith will read selections from old hymns: he will give a revolution-time speech, and read Poe's "Bells." Choir in costume.

1-9 Third "concert" (so advertised) of the Turngemeinde. Songs, declamations, gymnastics etc., at the German theater. Will also present

Turner Rabenstein's Tod
(Two acts concerning the Revolution of 1848 in Frankfortam Main)
Act I:- Sturm gegen die Hauptwache
Act II:- Kampf zwischen Turner und Militär an Göthe's Monument und Rabenstein's Tod.
Admission .10

1-10 Deutsches Liebhabertheater, twelfth performance of season:-

Die Beiden Candidaten, by Friedel
Schleswig-Holsteiner auf Reisen, by Sackmann
Two hours of dancing afterwards
Admission .30 and .20

1-12 Young Men's Literary Society, lecture series. This evening in Metropolitan Hall on

"Recollections of Travel in Europe, Egypt, and the Holy Land."

1-16 Deutsches Liebhabertheater, thirteenth performance of season:-

Violin solo by Hrn. Kiehn
Songs and declamations
Müller und Miller, oder Wie wird das enden, by Eiz

1-17 Printers of town celebrate Franklin's birthday with a banquet.

1-19 Ball and banquet of the Theater-Verein in the German theater this evening. A "theatralisch Kleinigheit" will also be presented. Tickets 2.00.

1859

1-19 Young Men's Literary Society, lecture series, this evening William Hall read "Miles Standish" and Willard Barrows lectured on "Davenport, Past and Present."

1-21 H. H. Heath will read his poem "The Last Day; or the End of Time" at Le Claire Hall this evening.

1-23 Fourth concert of the Davenport Turngemeinde at the German theater this evening. Songs, music, declamations, gymnastics. Admission .10.

1-24 Deutsches Liebhabertheater, fourteenth performance of season, with the cooperation of the Männerchor, will present an opera at the German theater this evening.

Der Verschwender, by Raimund
With the complete original music, with full orchestra. A chorus of sixteen men and twelve women under direction of Gustav Schlegel. With new scenery and new costumes.

Act I:- Der Millionär
Act II:- Die Flucht
Act III:- Die Tischler-Familie

Admission .50 and .25 Followed by two hours of dancing.

1-25 Burns' Club Festival and Ball in Bailey's Hall on Brady St. Admission 1.00.

1-26 Young Men's Literary Society, lecture series, this evening at Metropolitan Hall, W. H. Hildreth on "Indian Characteristics." Admission .10.

1-27 Second concert this evening by the Continental Choir, with a new program. Professor Griffith will read, in costume, from Shakespeare.

1-30 Deutsches Liebhabertheater, fifteenth performance, with the cooperation of the Männerchor, will repeat

Der Verschwender, cf. 1-24

2-7 Deutsches Liebhabertheater, sixteenth performance of season, benefit Madame Koch,

Sängerin u. Näherin, oder Die Laufbahn einer Künstlerin, by Angely
Two hours of dancing afterwards.

2-9 Young Men's Literary Society, lecture series, this evening at Metropolitan Hall, by Hiram Price on "Man as he is."

2-9,10 Miss M. F. Hulett will give her two concluding lectures on Spiritualism on these dates at Wesley Chapel. On 2-9 "Social Life." On 2-10 "Charity."

1859

2-11 Concert by the Philharmonic Society at Le Claire Hall, followed by a supper, sponsored by the ladies of the different churches. For poor benefit.

2-13 Deutsches Liebhabertheater, seventeenth performance of season:-

Songs and declamations
Studentenstreiche, by Lebrun
Admission .15 and .10

2-16 A meeting of the German citizens appoints Dr. Olshausen, Theodore Guelich, Henry Lischer, Nicholas Kuhnen, and Dr. Schlegel as acting committee to erect a German house, containing a theater, reading room, club rooms, Turner Hall, and saloon and billiard room; to cost about $30,000.

2-18 Announcement that a chess and coffee room has been opened on Main street, next to Cook and Sargent, by Louis Marten.

2-18 News item in re amusements.

2-21 Deutsches Liebhabertheater, eighteenth performance of season, benefit Louise Piper.

Goethe's "Prologue" to Hans Sachs
spoken by Frl. Piper.
Hans Sachs, oder Der poetische Schuler, Deinhardstein
Act I:- Der Kampf des Talents
Act II:- Der Schuster und der Rathsherr
Act III:- Der Abschied von der Vaterstadt
Die Begegnung mit dem Kaiser
Act IV:- Der Lorbeerkranz
Admission .30 and .20

2-23 Young Men's Literary Society lecture series, Metropolitan Hall, by Dr. Parry.

2-27 Deutsches Liebhabertheater, nineteenth performance of season:-

Prologue: songs and declamations
Ein Pagenstückchen, oder Der Alte Fritz und Ballaire, by Toepfer.
Conclusion: Lebendes Bild

3-2 Young Men's Literary Society, lecture series, this evening in Metropolitan Hall, the Rev. R. L. Collier will speak on "Thomas Jefferson."

3-6 Deutsches Liebhabertheater, twentieth performance of season, benefit Madame Bolzenthal,

Der Liebestrank, oder Die neue Erfindung, Benedix
Two hours of dancing afterwards.

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3-8 Concert by the Philharmonic Society this evening, Metropolitan Hall.

3-9 Young Men's Literary Society lecture series. This evening at Metropolitan Hall, Mr. Hildreth will lecture on "Indian Characteristics."

3-14 Deutsches Liebhabertheater, twenty-first performance of season:-

Marie-Anne, Ein Weib aus dem Volke
Two hours of dancing afterwards.
Admission .30 and .20

3-16 Sixteenth concert of the Philharmonic Society. Admission reduced from .50 to .35.

3-17 This evening at the German theater, benefit of the poor,

The Belle of the Faubourg
Noted in the Gazette, but not in Der Demokrat, but very presumably in German and by the Liebhabertheaterverein. See Appendix II.

3-17 St. Patrick's Day celebration, Le Claire Hall, by the Sarsfield Guards; orations, songs, dancing etc. With Storm's Brass and String Band. Adm. 1.00.

3-22 Grand Juvenile Entertainment at Metropolitan Hall by the Sabbath School children of Davenport and Rock Island from eight Sabbath schools, for the benefit of teacher T. S. Sanford. Assisted by Waugh's Cadet Band of Rock Island, of thirteen instruments.

3-23 First announcement of the coming of McVicker's Co. from Chicago.

3-28 Deutsches Liebhabertheater, twenty-second performance of season, benefit Madame Marten. First appearance of season of Madame Oberndörfer.

Kunst und Natur, by Albini
Two hours of dancing afterward.

3-28 Performance of Professor Griffith's class in elocution this evening at Metropolitan Hall; benefit of poor. Poe's "Bells" and the "Raven" will be on program.

4-4 Lecture this evening at Metropolitan Hall by George D. Prentice, poet, wit, and statesman, on

"The Aspects and Tendencies of American Politics."

4-4 Deutsches Liebhabertheater, with Madame Oberndörfer; twenty-second performance of season:-

Deborah! Die edle Jüdin, Mosenthal
Two hours of dancing afterwards.

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4-8- Tableau Alphabétique, exhibited at Le Claire Hall, afternoon and evening, by Professor Casiez, linguist. Contains alphabets of one hundred and twenty-five different languages. Still on display 4-11.

4-11 Deutsches Liebhabertheater, twenty-third performance of season, benefit Mad. Benthin,

Der Pariser Taugenichts, by Toepfer

4-12 News item in re entertainments. ". . . . a resting time is welcome."

4-21 First Horticultural Society organized at home of Dr. E.J. Fountain, with usual officers and a corresponding secretary. Hold first exhibition at Metropolitan Hall 6-17-59.

5-2 Deutsches Liebhabertheater, twenty-fourth performance of season, benefit Fr. Spitznas,

Der Kurmarker und die Picarde, Schneider
Sieben Mädchen in Uniform, Angely

5-2 Young Men's Literary Society Library will be closed for about two weeks.

5-16 Deutsches Liebhabertheater, twenty-fifth, and last (so advertised) performance of season; with new decorations and costumes.

Drei Tage, aus dem Leben eines Spielers, by Hell
Admission .30 and .20

5-18 Dramatic entertainment this evening at Metropolitan Hall by Mrs. C. N. Sinclair (the late Mrs. E. Forrest) with Henry Sedley. Selections from Shakespeare plays, from Sheridan, Southey, and Charles Dana (sic) and Blackwood's Magazine; partly in the form of recitation and dialogue, partly as readings. Principle performers in costume. Admission .50.

Part I:- Queen Katharine's Trial Scene, Henry VIII
Closet scene, Act II of Hamlet
Trial scene, Merchant of Venice
Part II:- "The Fireman's Song," from Blackwoods Magazine
"The Idiot Boy," Southey
Scenes from the School for Scandal, in costume
Part III:- Morning Call, a polite comedy by Charles Dance, the whole of it.

5-19 On invitation of the Sarsfield Guards, the Rev. J. P. Donelan of Rock Island will lecture this evening at Le Claire Hall on "Washington and Napoleon."

5-21 Library of the Young Men's Literary Society has been moved to Mervin's Block on Perry St., north of Third.

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A new catalogue and new volumes installed. Open three evenings a week, Monday, Wednesday and Saturday. Membership fee 2.00 per year.

5-25,26,27 Three performances of the Campbell Minstrel Co., under management of Beler, Bostelwaite and Co., at Metropolitan Hall.

5-27 The Peoples' Theater, Dubuque, destroyed by fire.

5-28 Announcement in re Thalia Gardens, run by Mathias Weidemann; has been open about two weeks. Tavern house has a dance hall 50' X 38' so arranged that theatrical performances may be given.

5-31 Dramatic entertainment at Le Claire Hall this evening, by Frank Quinlan's School of Rock Island. No program available.

6-3 Various gardens advertised about this time, or flourishing during this summer etc. were,

Apollo Gardens, B. H. Müller and B. H. Lahrmann: on Eighth Street between Brown and Warren Streets. Regular summer theater, The Tivoli.

Thalia Gardens, Mathias Weidemann: Ripley on the bluff. With a dance hall suitable for theatrical productions.

Flora Gardens, C. Stoll: W. Second St., opposite Cannon's Sawmill, near Marquette St. Concerts and balls every Sunday and Wednesday.

Germania Gardens, J. C. Birkel: 111 W. Second St. Concerts and entertainments were given here.

The Six Mile House, on the Dubuque Road, Hinrich Pieper: dancing, concerts, etc., and plays given here.

The Tavern of Peter Wiese, on Hickory Grove Road, in Probstei, about five miles from Davenport.

6-7 J. H. McVickers of Chicago, has taken out a license for eighteen nights of theatrical performances.

6-8 Iowa State Medical Society meets at Wesley Chapel on Perry Street, concluding with a banquet etc., 6-9.
Iowa Masonic Grand Lodge meets in Metropolitan Hall.

6-10 Exhibition by Professor Griffith's class in elocution this evening at Metropolitan Hall. Program in part:
"The Quack Doctor," given by Charlie Burr,
"Sam Slick, Clock-Vendor," given by Charlie Burr,
"Thomas Brown," given by Master Young,
"Song of the Frogs," given by Master Knapp,

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"The Priestess," given by Master Knapp (?),
"The Bells," Poe, given by Professor Griffith,
"The Maniac," Lewis, given by Professor Griffith,
Concluding with the play
Lend Me Five Shillings
(this was not given)

6-14 Opening of McVicker's Co. of Chicago at the German theater.

Love's Sacrifice, or the Rival Merchants
Overture.....Orchestra
Sketches in India

6-15 McVickers Co., at the German theater,

The Gamester
The Fool of the Family

6-16 McVickers Co., German theater,

Lady of Lyons, Bulwer
Comic songs..... Mr. Dillon
A Day in Paris
..Mrs. Leighton will take five roles.

6-17 First exhibition of the Horticultural Society at Metropolitan Hall.

6-17 McVickers Co., German theater,

Ingomar, or the Barbarian
Comic songs..... Mr. Dillon
A Handsome Husband

6-18 McVickers Co., German theater,

Lucretia Borgia
Comic songs..... Mr. Dillon
The Maid with the Milking Pail
(followed by a serenade by the brass band of the Sons of Malta of Rock Island.)

6-20 McVickers Co., German theater,

Macbeth, King of Scotland
...with "all the original music."
A.S.S.

6-21 McVickers Co., German theater,

Money
The Good for Nothing

6-22 McVickers Co., German theater,

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The Robbers, Schiller
Comic songs.....Mr. Dillon
Who Speaks First?

6-23 McVickers Co., German theater,

Our American Cousin
(first time to be presented in city)
An Object of Interest

6-23 News item in re German desecration of Sundays with concerts, balls, etc.

6-24 McVickers Co., German theater,

Pikes Peak, or the Davenport Boys on a Gold Hunt
Naval Engagements

6-25 McVickers Co., German theater,

The Bride of Lammermoor
Pikes Peak, or the Davenport Boys on a Gold Hunt

6-27 McVickers Co., German theater, benefit Mr. McVickers,

Our American Cousin
Comic songs.....Mr. Dillon
Sam Patch in France
Sam Patch.....Mr. McVickers

7-3 Emil Blondin walks across the gorge at Niagara Falls on a tight rope. At same time, Professor Wise, the aeronaut, ascends in St. Louis and lands with his balloon in Jefferson Co., New York; one thousand miles in little more than twenty-four hours.

7-10 Tivoli theater, Apollo Gardens,

Lorenz und seine Schwester, Friedrich
Admission .15, couples .25

7-19 Deutsches Liebhabertheaterverein hold a picnic; about twenty-five couples in group.

7-22,23 Two performances at Metropolitan Hall by the Peak Family of twelve members; vocalists, harpists, solo violinists, and Swiss Bell Ringers. With group: Monsieur Alfred Fays, solo violinist from the Theater-Royal of Martinique. W. H. Peak, celebrated American harpist. Performers in Swiss costume; a minimum of one hundred and fifty bells will be used. Adm. .25; reserved .50. C. C. Chase, business manager. Program of 7-22:

"Mother Dear," sung by Master Eddie in a very pathetic style.
"Introductory," and the "Jenny Lind Bird Waltz," on the bells, by the company.

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"Les Fleurs du Printemps," solo by W. H. Peak on thirty-four bells.
"Trials of a Country School Master," comical piece.
"Through the Wood," sung by Mrs. Peak.
"Columbia the Gem of the Ocean," by four juveniles in costume. "Imposing."
"Yankee Doodle," performed in forty different ways.

8-2 News item concerning German amusements on Sunday. "On a recent Sunday evening Thalia Gardens was crowded with fifteen hundred people."

8-4 Mr. Whitefield's class in perspective drawing will meet this afternoon at four in Lopez and Pratts commercial room, third floor, south east corner of Third and Perry Sts.

8-4 News Item: "Two of our churches completed their twentieth year last week--the Disciples and the Congregational. The Disciples church is older than the Congregational by two days, and the Catholic and Presbyterian by several months."

8-15- Dubufe's two grand paintings of "Adam and Eve, the Temptation and Expulsion" will be exhibited for a few days at Wesley Chapel.

8-16 The Masonic Lodge has rented the upper part of Griggs' Block on Perry street and have had the third floor renovated; hall on third floor 30' X 70', with a raised platform "around the center of the floor."

8-22 There are some two hundred boy peddlers in the city, selling fruit, papers, apples etc. This keeps them out of mischief.

8-24 Davenport Turngemeinde celebrates its seventh anniversary with parades, exhibitions, speeches, and a picnic; delegations from neighboring cities present.

8-30 Deutsches Liebhabertheater, with guest stars Herr J. Schwilke, H. Richter, and W. Meyer from Dubuque:

Der Zeitgeist, by Raupach
Two hours of dancing afterwards.

9-7 Grand complimentary ball under auspices of the Davenport City Artillery at the Burtis House in honor of the delegates to the military convention.

9-10 The city has two organizations composed of young men interested in singing; occasionally give serenades about the city: The Excelsior Warblers and the Star Light Serenaders. Editor of Gazette urges them to give a regular concert.

9-16? Lecture on Natural Science delivered by Judge J. B. Stallo

1859

of Cincinnati at the German theater. Suggest a repeat lecture in English.

9-17 Storm's Military Band now numbers fourteen instruments; office at Lahrmann's Hall where all orders will be received.

9-21,22 Le Grand B. Cushman's entertainment will take place these evenings at Wesley Chapel; Readings, music, imitations, funny and serious. Four in company. No programs available.

10-5 News item: few travelling entertainments with us this season, so must depend on own resources. On 10-6 the Concordia Society, composed of the leading German citizens,hold a party at Lerchen's Hall. On 10-7 members of Rescue Engine Co. hold a ball at Lahrmann's Hall. On 10-10 the Sarsfield Guards will hold the first in a series of hops for the next few months, at Le Claire Hall.

10-8 Not a circus has visited Davenport this summer. This has never happened before. "But we shall probably survive."

10-11 Daily Iowa State Democrat changes title to Daily Democrat and News.

10-18 Deutsches Liebhabertheaterverein hold first rehearsal of season; rehearse the Vicomte de Letorières.

10-22 Young Men's Literary Society plan a series of lectures for coming months. First probably by the Rev. J. B. Jocelyn of Burlington, about 1-12. Financial condition of the society is very poor; each lecture must pay for itself.

10-23, or 24? Prairie Liebhabertheatergesellschaft, at the Six Mile House, on the Dubuque Road, Hinrich Pieper, proprietor, plan to give a play every other week during this winter. This evening, with a prologue

Die Zerstreuten
Two hours of dancing afterwards. Adm. .15

10-25 News item on a stabbing affair at Thalia Gardens. This causes various repercussions.

10-26 Editor of Gazette urges reduction of license fees for entertainments. Chicago charges three dollars per evening, while Davenport charges ten dollars.

10-27 Deutsches Liebhabertheater, first performance of season:-

Der Vicomte von Letorières
Der Vicomte.....Madame Oberndoerfer

1859

10-31 Two performances of the Campbell Minstrels, under manage-
11-1 ment of W. F. Durant and W. Hayward. Formerly known as Durant's New England Bards. Song and dance etc., and presentation of "Soirée d'Ethiope" and "Scenes on the Plantation."

11-1 Young Men's Literary Society announce plans for lecture series. First lecture by Rev. J. B. Jocelyn of Burlington; others by B. F. Taylor of Chicago on the "Poetry of Common Life"; Ralph Waldo Emerson; T. Starr King of Boston; Horace Greeley; Rev. W. H. Milburn, the blind preacher; Rev. Mr. Magoun, and Rev. S. P. Donellon of Rock Island. Course ticket 2.00.

11-2 Concert, Metropolitan Hall, by the Philharmonic Society assisted by the Orchestral Society. Solo violinist: Jacob Strasser.

Part I:- "In light tripping measure," by Rossini. Chorus with orchestra.
"Te sol questi anima" (Attila), Verdi. Trio.
Tempest Song, "Where would I be," by Zollner.
"The Regatta," Duet.
"Sons of Zion," by Naumann. Chorus.
"Polonaise," by Diabelli, piano duet.
"Tramp, now tramp," by Bishop. Solo and chorus.
Part II:- "Sing unto God" (First Mass), Hayden. Chorus.
Violin solo by Jacob Strasser.
"Social Pleasures," by Schaeffer. Four part song.
"What are the wild waves saying," by Glover. Quartette.
"Daughter of Error," by Bishop. Solo and chorus.
"Sounds from Home," by Gungl. Instrumental quartette.
"On to the field of Glory" (Belisario), Donizetti. Chorus.

11-5 Marshal Bechtel plans to shut all gardens, dancing saloons and places of amusement every Sunday to prevent brawls.

11-9 Concert by the Celebrated Old Folks Troupe, of Massachusetts. Troupe made up of thirty ladies and men, sing in costume of one hundred and two hundred years ago. Metropolitan Hall. Adm. .50 Troupe included Miss Jenny Twichell, New England contralto; and the Hall Bros. bugle and clarinet soloists from Boston.

11-10 Schiller-fest celebrated at the German theater by the Deutsches Liebhabertheaterverein, Männerchor, Turngemeinde and other German groups. Banquet, concert, and grand ball. Tickets .50; couples .75 Program:

1859

Part I:- Overture Don Mendoza, by Romberg.
Oration, in German, by H. Ramming.
Crowning the Bust of Schiller.
Oration, in English, by J. B. Leake.
Declamation of the poem written by special request for the Schiller Society of Philadelphia, by Freiligrath of Germany; by H. Lischer.

Part II:- Overture Ruins of Athens, Beethoven.
Song "Maiden's Lament," by Mrs. Wuppermann.
Declamation of "The Battles," by C. Beiderbecke (in German).
Declamation, in English, of "The Battle," by Wm. Hall.
Declamation "The Child Murderers" by Mrs. Oberndörfer.
"La Somnabula," by Bellini. Violin solo by Jacob Strasser.

Part III:- Overture Fiesca. Orchestra.
Piano solo by Mrs. Oberndörfer
Song by Mrs. Wuppermann.
Declamation "The Words of Faith," by Mr. Nathan.
Declamation of Schiller's "Die Burgschaft" by Spitznas, during which six living tableaux will be presented by the Turngemeinde.

Part IV:- Grand Ball.

11-11 Six Mile House advertises for today target and rifle practice, and bird shooting during the day; and "theater" by the Prairie Liebhabertheatergesellschaft in the evening: two pieces presented before an audience of about one hundred.

11-14 Response to course tickets of Young Men's Literary Society lectures not very good.

11-21 Deutsches Liebhabertheater, second performance of season. First appearance of Jacob Strasser.

Karl XII, Töpfer

11-15 Germans protest Sunday closing regulations.

11-17 Sunday ordinance repealed.

11-19 Young Men's Literary Society receives a letter from Horace Greeley. Will lecture here about 1-24-60 on "Center and Western North America."

11-21 Establishment of a free public library urged. Benefit poorer classes, stay at home evenings etc.

11-23 Young Men's Literary Society lecture program will be as follows:

Rev. J. B. Jocelyn . . . "Daniel"
B. F. Taylor . . . . . "Poetry of Common Life"

1859

Rev. J. P. Donellan . . "Jerusalem, Bethelehem, Mt. Calvary, the Jordan etc. Travels in Europe."
Rev. N. H. Schenck. . . Readings from Lectures and Addresses.
Rev. W. H. Milburn, the blind preacher "Alexander Hamilton."
T. Starr King . . . . . "Personal Power and its Voices."
Horace Greeley. . . . . "Center and Western North America."
Mortimer Thompson (Doesticks) "Pluck."
Rev. G. F. Magoun . . . "Life and Times of Sir Walter Raleigh."
Henry O'Connor. . . . . "Daniel O'Connell."
Bayard Taylor . . . . . to be announced.
R. W. Emerson . . . . . to be announced.
Rev. Henry Ward Beecher to be announced.

11-24 Young Men's Literary Society, lecture series, first one this evening by Rev. J. B. Jocelyn on "Daniel." Not a theological subject.

11-30 Rev. J. B. Jocelyn lectures again this evening.

12-? Early days of this month, the school board opened a school exclusively for negroes. Many free and refugee negroes here. One room set apart for their use in school at corner of Sixth and Warren Streets.

12-3 Many Germans draped their premises and themselves with black, in mourning the death of that "noble assassin" John Brown. German theater flies its flag at half-mast with black crepe flying above.

12-5 Deutsches Liebhabertheater, Grosse Galla-Vorstellung, starring Mad. Oberndörfer, Frl. Piper, and Hr. Beiderbecke. With full chorus and orchestra. Orchestra directed by Strasser; chorus directed by Gustav Schlegel. New costumes. In rehearsal for two weeks:

Muttersegen, oder Die neue Fanchon, by Friedrich, music by Schäffer

Five or six hundred people see performance; take in about 150.00.

12-7 Young Men's Literary Society, lecture course. This evening B. F. Taylor, on "Words and their Poetry" (subject changed from that formerly announced).

12-7 Griswold College organized.

12-8 Lecture this evening at Metropolitan Hall by the Hon. Thomas F. Marshall, on the "Life and Times of Henry Clay."

12-8 Vocal and instrumental concert this evening at the German theater, by the Union Band and the Davenport Männer-

1859

chor, for the benefit of the widow of Henry Becker--one of the founders of the band:

Part I:- Overture Lestock, by Auber. Orchestra.
Chorus, "Yoeman on the March," Männerchor.
Tenor solo with piano accompaniment, by T.Holm.
Chorus, "Entrance of Spring," Männerchor.
Overture Sargino, by Paer. Orchestra.
Part II:- Quintette "Picture of the Rose," by amateurs.
Medley from Norma, by the Union Band.
Chorus "Through the Forest," Männerchor.
Violin solo with piano accompaniment, by Strasser.
Second "Aurora Waltzing," full orchestra.
Adm. .30

12-9 Second lecture by Thomas Marshall, of Kentucky, this evening. A continuation of his last lecture on the "Life and Times of Henry Clay."

12-12 Deutsches Liebhabertheater, will repeat by request of many,

Muttersegen, oder Die neue Fanchon
Earlier performance 12-5, q.v., same program given.

12-13 Third lecture in series of Young Men's Literary Society this evening at Metropolitan Hall by Mortimer Thompson, known in the literary world as "Doesticks." He will speak on "Pluck."

12-15,16 Two lectures by the colored orator H. Ford Douglas at Le Claire Hall on "John Brown and the Rights of Man."

12-16,17 Dr. Knapp begins a course of lectures at Metropolitan Hall on "Health and the Philosophy of Life."

12-21 Young Men's Literary Society, lecture series, fourth lecture this evening by the Rev. N. H. Schenck of Chicago.

12-25 Deutsches Liebhabertheater, fifth performance of season:-

Der Heirathsantrag auf Helgoland, Schneider.
Two hours of dancing afterwards
Adm. .35 and .25

12-28 Young Men's Literary Society, lecture series, this evening at Metropolitan Hall, Father J. P. Donelan will lecture on "Travels in the Holy Land."

Close of year:- Population of Scott County according to the U. S. Census returns for the year, was 25,961. Population of the city possibly around 16,000.

Willard Barrows (q.v.) wrote of the year: "The public halls for the meeting of the masses are--Metropolitan,

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which is decidedly the largest and most brilliant of any, was built by R. B. Hill, Esq., in 1857 . . . . Odd Fellows' Hall. . . . large, neat . . . . Le Claire Hall . . . . roomy and substantial; Griggs' Hall and Mervins' Hall are . . . . large and pleasant. . . . . The German theater, Lerchen's Hall and some others of smaller dimensions make up an ample supply for public place of business and amusement."

Further Census figures for Scott County:

Number of dwelling houses	4,998
Total population	25,861
Males	13,517
Females	12,344
Militia	5,501
Between 5-21 yrs. of age	7,859
Pupils attending college or university	15

1860

Exact date unknown:- First Industrial and Art Exhibition; see entry for 12-21-61.

1-1 Deutsches Liebhabertheater, sixth performance of season:-

Nichte und Tante, by Görner
Der Hausknecht, by Limpe
Jeder sege vor seiner Thür, by Schneider

1-4,5,6 Course of lectures delivered by the Hon. Thomas F. Marshall of Kentucky at Metropolitan Hall, on the French Revolution. Course tickets, 1.00. Young Men's Literary Society course.

1-8 Turngemeinde performance in the German theater, music, singing, declamations, gymnastics etc., with a zauberpantomime arranged by Hr. Hertel,

Der Grüne Teufel
with six in the cast
Also two "plastisches Marmorbild" from Greek mythology.

1-16 Deutsches Liebhabertheater, seventh performance of season:-

100,000 Thaler, by Kalisch
Act I:- Ein Mäler-Atelier
Act II:- Die Börsenmänner
Act III:- Ein Abend in Stralau

1-20 T. E. Marshall of Kentucky, starts another course of lectures this evening on American history, under the auspices of the Ladies Union Benevolent Society at Metropolitan Hall. This evening "History of American Colonization to 1776."

1-21 Second lecture in series by Marshall, on the "American

1860

Revolution to the adoption of the Federal Constitution."

1-23 Third lecture in series by Marshall, on "General Washington, to his death in 1799; to 1808."

1-24 Vocal and instrumental concert by the Davenport Orchestral Society, directed by Jacob Strasser, the Philharmonic Society, the Männerchor, amateurs etc., at Metropolitan Hall this evening. Program:

Part I:- Overture "Cosi Fan Tutti," Mozart. Orchestra.
Chorus, "Come, Come, with Me," from Masaniello by Auber. Philharmonic Society.
Violin solo, by Strasser.
Chorus, "In the Forest," by F. Becker. The Männerchor.
Variations of Norma by Hunter. Mrs. Oberndörfer.
Overture, Italianier in Algiers, Rossini. Orchestra.
Part II:- Overture, "Figaro's Wedding," Mozart. Orchestra.
Duet and chorus, "All by the shady greenwood tree," Rossini. Philharmonic Society.
Trio, two violins and piano. Strasser, Wallace,and Schlegel.
Overture, "Clemenza Di Tito," Mozart. Orchestra.
Chorus "The Stars," Kücken. Männerchor.
Overture "Calif of Bagdad," Boieldten. Orchestra.
Admission .30 Family ticket for four 1.00.

1-25 Union Band holds a party this evening at Lerchen's Hall.

1-25 Annual Festival of the Burns' Club of Davenport this evening in Lahrmann's Hall; apparently called now the "Sons of Auld Scotia." Supper, and Storm's Military Band. Ticket 1.00.

1-28 Young Men's Literary Society, lecture series, this evening at Metropolitan Hall by Horace Greeley on "Western North America." Admission .50.

1-29 Davenport Turngemeinde celebrates Tom Paine's birthday, with a grand ball at the German theater. Storm's Military band. Addresses in German and English.

1-30- Professor Stearns begins a course of lectures on "Psychology, or the Influence of Mind over Matter," this evening at Metropolitan Hall.

1-31 Deutsches Liebhabertheater, eighth performance of season, benefit Madame Oberndörfer, with assistance of Frl. Pieper, Hrn. Beiderbecke, and Miedke,

Narciss, by Brachvogel

1860

2-1 Young Men's Literary Society, lecture series; this evening in Wesley Chapel, Henry O'Connor will lecture on "Daniel O'Connell."

2-1 The Burns' Club, founded 1-1-59, now numbers forty members.

2-8 Young Men's Literary Society, lecture series; this evening at Metropolitan Hall, George Sumner will lecture on "Russia."

2-13 Deutsches Liebhabertheater, ninth performance of season, benefit Madame Koch,

'sLorle aus dem Schwarzwald, oder Dorf und Stadt
Leonore, die Frau Professorin
by Charlotte Birch-Pfeiffer.

2-22 Third Annual Festival of the Old Settlers' Association at the Burtis House. Tickets 1.00.

2-25 Announcement by Moses Vielleux, possibly a garden or tavern owner (not in directory), that he has secured the services of two accomplished gentlemen melodeon players and that henceforth, beginning this evening, there will be melodeon concerts tri-weekly, Tuesday, Thursday and Saturday evenings.

2-26 H. R. Claussen lectures this evening in German theater on "The Moral System of Grecian Philosophers."

2-27 Festival of the New England Society this evening at the Burtis House.

2-28 Deutsches Liebhabertheater, tenth performance of season;-

Einen Tür will er sich machen, Nestroy

3-1 Deutsches Liebhabertheater, eleventh performance of season:-

Endlich hat er's doch gut gemacht, by Albini
33 Minuten in Grüneberg, oder der Halbe Weg

3-6 Deutsches Liebhabertheaterverein masque ball at the German theater, music by Strasser's Band. Adm. .50

3-12 Deutsches Liebhabertheater, twelfth performance of season, benefit Madame Marten,

Deborah! Die edle Jüdin, Mosenthal

3-16 Vocal and instrumental concert this evening at Metropolitan Hall by the Orchestral Society and the Männerchor.

Part I:- Overture, "Clemenza di Tito," Mozart. Orchestra.
Quartette, vocal, "Crystal Spring," by Root.

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Program (continued)
Quartette, instrumental "Sounds from Home," Gungl.
Overture, "Don Juan," Mozart. Orchestra.
Solo, "Pour la Clarinetti" accompanied by S. Schuler.
Chorus, "Autumn on the Rhine," Männerchor.

3-20 Deutsches Liebhabertheater, thirteenth performance of season, benefit of Doris and Minna Plambeck,

Ein Stündchen in der Schule
Nichte und Tante. Görner.

3-21 Young Men's Literary Society, lecture series, this evening by R. H. Slyvester (sic), editor of the Iowa City Reporter, on the "Heroic Phases of Author Life."

3-24 Opening of Waverley House as a concert hall by the Union Band today. Free lunch at 10 a.m., free concert in the evening.

3-28 Deutsches Liebhabertheater, fourteenth performance of season:-

Die Waise aus Lowood
Jane Eyre
Rochester

3-20 Young Men's Literary Society, eleventh lecture of series this evening at the Congregational Church by the Rev. George F. Magoun, on "Lectures and Books."

4-10 Young Men's Literary Society, twelfth and last lecture of the course at Metropolitan Hall by Major A. G. A. Constable, on "India."

4-11 Report on the lecture course of the Young Men's Literary Society; almost paid expenses. Gave twelve lectures as promised, all but one by outside talent. The only regular lecture course in the state of Iowa, exclusive of home talent.

Expenses, cash paid lecturers	$269.50
rent of hall, printing, etc.	145.50
Average expense per lecture	35.00
Season tickets sold	200.00
Tickets at door	157.00
Profits of Marshall's course	33.00
Total deficit for season	25.00

4-12 The Philharmonic Society receives its new organ made by Francesco Bruni of Paris, France. About 11' X 6', weighs one ton, and cost about 1200.00. Old one sold to Presbyterian church.

4-14 Performance sponsored by the Davenport Turngemeinde at the German theater this evening, benefit J. E. Hartel.

1860

Music, gymnastics, plastisches bild etc. Assistance of Mlle. Aubrey, celebrated ballet dancer and O. B. Brace, noted comedian. The following dramatic pieces will be presented:

Wellington's Uniform, Kotzebue
Der Grüne Teufel, a Zauber-pantomime

4-16 Lecture this evening at Wesley Chapel by Major Constable, on "Religious Observances and Domestic Life of the Hindoos." Admission .25.

4-16 Deutsches Liebhabertheater, fifteenth performance of season; with the assistance of the Männerchor. Benefit Mr. Weidemann. Song director Gustave Schlegel:

Unter der Erde! oder Arbeit bringt segen, by Elmar, music by Hebenstreit.
Act I:- Der Professor und sein Vetter
Act II:- Der Millionär und der Bergmann
Act III:- Das Bergwerk, oder Arbeit und Frieheit
Act IV:- Arbeit bringt segen

5-2 Deutsches Liebhabertheater, sixteenth performance of season; benefit Spitznas, this evening

Pfeffer-Rösel, oder dei Frankfurter Messe im Jahre 1297, by Birch-Pfeiffer
Act I:- Der gebrochene Messfriede
Act II:- Die entwendeten Dokumente
Act III:- Die Rache
Act IV:- Der Liebe Macht
Act V:- Der Vervehmte

5-14 Deutsches Liebhabertheater, seventeenth performance, a grand spectacle: the whole theaterverein, with the assistance of the Concordia Society, the Männerchor, and the Union Band, under the direction of Schlegel and Strasser.

Preciosa, by A. P. Wolff, music by von Weber.
Preciosa.....Madame Oberndörfer

5-25 Concert by the Philharmonic Society this evening at the Presbyterian Church, to try out the new organ. Organ pieces by Mr. de France, Mr. C. Burr, Mr. Wallace, and Mr. Davie, interspersed with choral singing.

6-11 Concert, Metropolitan Hall, by the Philharmonic Society, Union Band, the Männerchor, and amateurs.

Part I:- Overture to Don Juan, Mozart. Union Band.
"Silence," Chorus, by F. Abt. Männerchor.
Chorus, Philharmonic, song with orchestral accompaniment.
Polka Chorus, by Wolfsieger. Männerchor.
"Sophia Waltz," by Labitsky. Union Band.

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Part II:- Chorus, Philharmonic Society.
"The Joy Chorus," by Kreuger. Männerchor.
Quartette, by the Philharmonic group.
"Michael Never Fear," chorus, by the Männerchor.
"Lestock," Auber. Union Band.

6-18- Risley's Moving Panorama of the River Thames, or the Mirror of England. At Metropolitan Hall. Announced to run for one week beginning 6-18, but last shown on 7-4. Panorama was painted in London by P. Philips, Royal Academy Artist, favorite pupil of Stabfield.

6-19- Peter Sinclair will exhibit his Panorama of Intemperance beginning this evening at the Congregational Church.

6-20 Council Proceedings. H. Risley licensed to exhibit panorama for one week for license of ten dollars.

7-16 Spaulding and Rogers Circus performances, with the Campbell Minstrels.

8-9 Madame Anna Bishop will be in town soon to give one or two vocal and instrumental concerts.

8-24 Lerchen's Hall, leased by Adolphus Holm will henceforth be known as Union Hall. Opened this afternoon and evening with free lunch and free band music.

8-28 Italian Night at Thalia Gardens, with five hundred lanterns, music by Strasser's Band.

9-6 Antonio Brothers Circus, A. J. Springer, Agent. Among the performers are the Migasi Ballet troupe of Chinese dancers. Too, Mlle. Elizabeth and B. Stevens "in the beautiful and chaste act of the

Lovers of the Rhine

9-18 Regular semi-annual fair of the Scott County Horticultural Society, at Le Claire Hall.

10-1 Letter by Charles G. Plummer, book seller states that Davenport is a place of fourteen thousand population. In last seven months, Plummer sold thirty Worchester's Dictionaries and one Webster.

10-4 Performances of Winchell's Drolleries at Wesley Chapel.
-5 Change of performance each evening.
-6
-8
-9

10-15 Deutsches Liebhabertheater, first performance of season (First appearance of Mr. and Mrs. Schröder).

Einen Tux will er sich machen, with singing.
by Nestroy.
Admission .35 and .25. Dancing afterwards.

1860

10-24 Deutsches Liebhabertheater, second performance of season, benefit of B. Nathan.

Die Reise auf gemeinschaftliche Kosten, by Angely
Act I:- Die Abreise
Act II:- In Oranienburg
Act III:- In Sachsenhausen
Act IV:- Die Mördergrube
Act V:- Auf der Landstrasse

11-12 Deutsches Liebhabertheater, third performance of season:-

Stadt und Land, oder der Viehhändler aus Ober Oestreich
Dancing afterwards.

11-19- Panorama of Dr. Kane's Arctic Expedition in search of Sir John Franklin, at Metropolitan Hall, beginning this evening, and announced to continue through 11-24. But on 11-26, announced continuation for several more days. Panorama is painted on thirty thousand feet of canvas; a descriptive lecture by W. H. Paul; several Kane relics displayed; a rifle, sledge dog, furs etc.

11-26 Deutsches Liebhabertheater, fourth performance of season:-

Lorbeerbaum und Bettelstab, oder drei Winter eines deutschen Dichters, nebst einem Vorspiel Bettelstab und Lorbeerbaum oder Zwanzig Jahre nach dam Tode, by Karl von Holtei.

11-26 Editor of Gazette urges a serious lecture course for coming months.

12-10 Deutsches Liebhabertheater, fifth performance of season:-

Der Wahnsinnige, oder Das Irrenhaus zu Dijon
Melodrama with song and dance, by Ludwig Meyer; music by Heinrich Matte. Dancing by eight children in the piece.

12-13 Meeting of the local Pennsylvanians at the New Pennsylvania House to form a Keystone Society, this evening.

12-16 Deutsches Liebhabertheater, sixth performance of season, benefit Hrn. Spitznas,

Der Teufel ist da! oder der Jahrmarkt zu Rautenbrunn

12-19 The Sarsfield Guards have instituted a course of public lectures.

12-21 Second Annual Festival of the New England Society of Scott County at the Burtis House. ". . . . an old-fashioned New England supper, with Yankee fixings."

12-25 Deutsches Liebhabertheater, seventh performance of season:-

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Der verliebte Schneider,oder So prellt man seinen Vormund
Dance.....Eight children
Schleswig-Holsteiner auf Reisen
Polka auf drei Beinen.....Two children
Lebendes Bild:- Glaube, Liebe, Hoffnung

12-26 Deutsches Liebhabertheater, eighth performance of season:-

Der Lumpensammler von Paris, with an afterpiece of twelve tableaux (Lebendes Bild?)

12-26- A. B. Whitington will begin a course of lectures on spiritualism at the Wesley Chapel, beginning this evening. Free.

Close of year:- Population as given by local bookseller, 14,000. Cf. 10-1.

1861

Exact date unknown:- Young Men's Debating Society organized. Cf. 8-15-62.

1-1 Deutsches Liebhabertheater, ninth performance of season:-

Der Junker vom Lande, oder Was sich liebt das neckt sich.

1-1 Mr. Cary lectures this evening at Wesley Chapel on "Electricity."

1-2 Mr. Cary continues his lecture on "Electricity."

1-3 Mr. Cary lectures this evening on the "Chemistry of the Air, or the Mutual Relation of Animal and Plant Life." All of his lectures illustrated with apparatus and diagrams.

1-13 Deutsches Liebhabertheater, tenth performance of season, with the Männerchor,

Unter der Erde, oder Arbeit bringt Segen, by Elmar
Music by Hebenstreit

1-14 Lecture course announced (1-9). "A few gentlemen have combined to take the management and risk of the enterprise." Professor Butler of the University of Wisconsin opens the series this evening at Metropolitan Hall; speaks on the necessity for every scholar to keep a commonplace book.

1-20 Deutsches Liebhabertheater, eleventh performance of season:-

Zulima, by Birch-Pfeiffer
Schloss Greissenstein, oder Der Sammetschuh

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1-22 First concert of the season by the Davenport Concordia Society, assisted by the Männerchor, and Strasser's Union Band. Metropolitan Hall. A. Bomberg's cantata "Lay of the Bell," will be performed. Admission .35.

1-25 Annual festival of the Burns Club this evening at Le Claire House. Admission 1.00 per couple.

1-29 Concert by the Philharmonic Society, assisted by the Orchestral Society. Metropolitan Hall this evening.

Part I:- Overture "Fra Diavolo," Auber. Orchestra.
Chorus, orchestral accompaniment, "Gloria" (Twelfth Mass), Mozart.
Solo and Trio "Roderigh Vick Alpine," from the Lady of the Lake.
Quartette, "She sweetly sleeps," by Sterny.
Duet, "Like the Lark," by Franz Abt.
Chorus, tenor solo by Mr. Laighton of Rock Island, "Sing Now" (from the Scottish, La Dame Blanche)
Overture "Zampa," by the orchestra.

Part II:- Overture "Cosi Fan Tutti," Mozart. Orchestra.
Trio and chorus, "When wandering o'er the deep," from The Haymakers, by Root.
Quartette, from "Oberon in fairy land," by Stevens.
Trio, "Life's a bumper," by Wainwright.
Chorus "See the chariot at hand," by Horsley.
Quartette "Touch the guitar lightly," by Crosby.
Chorus "Rainbow" from The Haymakers, by Root.

2-1 Deutsches Liebhabertheater, with the Männerchor. Twelfth performance of season:-

Der böse Geist Lumpaci Vagabundus, oder das liederliche Kleeblatt, grosse Zauberposse mit Gesang.
Das Feenreich

2-2 Daily Democrat and News of 2-4 speaks of a performance at the German theater this evening by the Liebhabertheaterverein. No program.

2-3 Deutsches Liebhabertheater, thirteenth performance of season:-

Der böse Geist Lumpaci Vagabundus, oder das liederliche Kleeblatt
Das Feenreich

2-5,6 Performances by the Mozart Opera Troupe of Ethiopian Minstrels at Metropolitan Hall.

2-14 Deutsches Gewerbverein makes plans to give a course of weekly lectures by home talent. No admission charge. German theater and at Holm's Hall. Lecturers on the list include Otto Smith, W. Riepe, J. Schröder,

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N. Nissen, Dr. Dreis, T. Guelich, H. R. Claussen, B. Peters, and H. Ramming.

2-17 Deutsches Liebhabertheater, fourteenth performance of season:-

Geld, oder der Universal Erbe, by Kaiser

2-19 Masque ball of the Deutsches Liebhabertheaterverein at the German theater this evening.

2-25 Deutsches Liebhabertheater, fifteenth performance of season:-

Das War ich! oder Die böse Nachbarin, by Hutt
Das Fest der Handwerker, by Angely

3-1 Vocal and instrumental concert by the Davenport Orchestral Society, Metropolitan Hall.

Part I:- Overture "Figaro's Wedding," Mozart. Orchestra.
Bass solo, "Moorish Serenade," by F. Kücken.
Overture Martha, by Flotow. Orchestra.
Duet, "Hunter's Morning Song," by Kücken.
Clarinet solo from Der Freischutz, by Schuler.
Violin solo, variations from "Sonambula" by Alice Hirschl.
Overture Zampa, by Herold. Orchestra.
Part II:- Overture to Iphigenia, by Gluck. Orchestra.
Bass solo, "The Union Forever," composed and sung by Mr. Winkless.
Violin solo, "Yankee Doodle," with variations. By J. Strasser.
Vocal quartette.
Piano duet, Overture "John of Paris" by Boieldieu
Trio, "Roderich Vich Alpine."
Overture Barber of Seville, by Rossini. Orchestra.
By request, "Dixey" will be sung at the close of the concert.

3-3 Deutsches Liebhabertheater, sixteenth performance of season; benefit Madame Koch. With the Männerchor under the direction of Gustav Schlegel,

Heirath vor der Trommel

3-4 Davenport gymnasium opens for the use of its members.

3-11 Lecture this evening at the Methodist Church by the Rev. H. Cox of Chicago on "The Southern Revolution, its Forces and its Foes."

3-13 Rev. Cox will repeat his lecture tonight at Le Claire Hall.

3-17 Deutsches Liebhabertheater, seventeenth performance of

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season, benefit Madame Marten,

Die Grille, by Birch-Pfeiffer

3-18 Lecture by Captain Mulligan before the Sarsfield Guards, at Le Claire Hall. Subject: "Chivalry of the Republic."

3-19,20 Pell and Wood's Minstrels at Metropolitan Hall; negro minstrelsy etc. Eight persons in troupe.

3-23 Exhibition at the German theater this evening by Mr. Wallace, teacher of sword exercises; exhibition of broad sword exercises, war club and dumbbell exercises etc., etc.

4-3 Deutsches Liebhabertheater, eighteenth performance of season:-

Eine Ohrfeige um Nitternacht, by Starke
Music by Stiegmann

4-13 The Campbell Minstrels will be here soon.

4-14 Deutsches Liebhabertheater, nineteenth performance of season:-

Der Sonnwendhof, oder der Brandstifter, by Mosenthal

4-17 Deutsches Liebhabertheater, twentieth performance of season:-

Jane Eyre, oder Die Waise aus Lowood,
by Birch-Pfeiffer

4-18,19 Freeberthyser's Swiss Bell Ringers perform at Metropolitan Hall. "New bells, Sea Shells, Oyster Shells, Silver Cornet Band, and a strong orchestra." Adm. .25.

4-19 Gun squad called together on levee and prepare to sink a vessel flying Confederate Flag, rumored on way down river from Galena. After great excitement, rumor proved false.

4-21 Deutsches Liebhabertheater, twenty-first performance of season, benefit Fr. Plambeck,

Die Million der Waise, by Harry Morton
Act I:- Die Braut
Act II:- Das Pfarrhaus
Act III:- Jane Eyre's Mission

The play adapted from the second part of the novel Jane Eyre; a continuation of Die Waise aus Lowood, but an independent unit also.

4-28 Deutsches Liebhabertheater, twenty-second performance of season:-

1861

Doktor Faust's Zauberkäppchen; oder Die Rauberherberge im Wald, with music. By Hopp. Music by Hebenstreit.

5-5 Deutsches Liebhabertheater, twenty-third performance of season, benefit M. Weidemann, with Hrn. Meier and Beiderbecke.

Der Mann mit der eisernen Maske
Das Geheimniss

5-12 Deutsches Liebhabertheater, twenty-fourth performance of season, benefit M. Weidemann,

Methilde, by Benedix

5-19 Steamer arrives from the South with many war refugees.

5-22 Professor Tucker, magician, will be here during latter part of this week.

5-27 Deutsches Liebhabertheater, twenty-fifth performance of season, benefit of the suffering families of the U.S. Volunteers of St. Louis,

Kunst und Natur, by Albini
Concluding with "La Marseillaise," by the Männerchor Union Band in full attendance.

6-3 Ossian E. Dodge, humorist, editor, poet, vocalist will give a "social concert" assisted by Wm. Hayward, Boston balladist, at Metropolitan Hall this evening. Admission .25.

6-10,11 Three performances on these days by Older's Varieties.

6-19 Strawberry Festival and Concert by the Philharmonic Society and the Orchestral Society at Metropolitan Hall.

6-20 Performances of Sands' Circus and Homohippocal Amphitheater from New York City.

6-25- Waugh's panorama of the Mirror of Italy at Metropolitan Hall beginning this evening, for several days.

6-28 Lecture by Professor Covert this evening at the Second Baptist Church. Subject: "Paris and the Continent."

7-6? Performances of Dan Rice's Circus, with an "actual representation of Ward's Mission to China, or our American Minister in Pekin, introducing the games and festivities of the Celestial people, the Mandarin's Court, and Royal Reception, together with the far-famed Procession and March of Lanterns."

10-14 Deutsches Liebhabertheater, first performance of season,

1861

Gastspiel of Frau Albertine Kenkel and Hrn. H. Kenkel and W. Meyer,

Adrienne Lecouvreur, oder Der Blumentod

10-21 Deutsches Liebhabertheater, second performance of season, Gastspiel of Frau Albertine Kenkel, H. Kenkel, and W. Meyer,

Die Bettlerin von Marienberg

10-28 Deutsches Liebhabertheater, third performance of season, with the Kenkels,

Nur kein Theater, oder Lampenputza und Zettelträger, by Zwangsahn
Die Weibliche Schildwache, by Friedrich, music by Stiegmann

11-4 Deutsches Liebhabertheater, fourth performance of season, benefit Albertine Kenkel. With orchestra,

Marie, die Tochter des Regiments, operetta, from the French, by Friedrich, music by Donizetti.

11-11 Deutsches Liebhabertheater, fifth performance of season, with the Kenkels,

Junker Otto, oder Wie man aus einem Knaben ein Mädchen macht, by Benedix.

11-17 Performance of the Campbell Minstrels this evening.

11-18 Deutsches Liebhabertheater, sixth performance of season, with the Kenkels,

Der Leiermann und sein Pflegekind, Birch-Pfeiffer.

11-25 Deutsches Liebhabertheater, seventh performance of season, with the Kenkels,

Griseldis, oder Das Köhlermädchen, by Holm.

12-2 Deutsches Liebhabertheater, eighth performance of season, with the Kenkels,

Die Anna-Lise, oder Fürst und Apotheker, by Hersch.

12-9 Deutsches Liebhabertheater, ninth performance of season, with the Kenkels,

Die Schöne Müllerin, by Schneider
Rataplan, der Kleine Tambour, by Friedrich

12-16 Deutsches Liebhabertheater, tenth performance of season, with the Kenkels,

1861

Das Käthchen von Heilbronn
Das heimliche Gericht, by Kleist from Holbein

12-16- Beginning this evening for several days: The Scott Panorama and Fantascena of the War with Rebellion, from the beginning of hostilities to the Bombardment of Port Royal. The American Fantascena-or life-like Moving Figures accompany the moving scene. Metropolitan Hall.

12-18 Second annual festival of the Keystone Society in the New Pennsylvania House this evening.

12-21,22 Second Annual Industrial Exhibition and Christmas Fair at the German theater on these days "to encourage and promote home industry." Two sections: A. Products of artists, mechanics, manufactures etc. B. The Arts, and collections of Natural Curiosities.

12-23 Deutsches Liebhabertheater, eleventh performance of season, with the Kenkels,

Mariette und Jeanetton, oder Die Markedenterin der Republik, military piece with song. By Friedrich; music by Steigmann.

12-25 Deutsches Liebhabertheater, twelfth performance of season, with the Kenkels,

Griseldis, oder Das Köhlermädchen, by Holm.

12-29 Deutsches Liebhabertheater, thirteenth performance of season:-

Die Grille! oder Die Zwillingsbrüder, by Birch-Pfeiffer.

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1-1 Deutsches Liebhabertheater, fourteenth performance of season:-

Mariette und Jeanetton, oder Die Markedenterin der Republik, military piece with song, by Friedrich, music by Steigmann. Strasser's Band.

1-3 Annual festival and ball of the Burns Club, German theater this evening. Adm. .50.

1-5 Deutsches Liebhabertheater, fifteenth performance of season:-

Deborah! Die edle Judin, by Mosenthal

1-8 Peoples Lecture this evening at Metropolitan Hall by Dr. C. M. Butler of Washington, D. C. Subject: "The War at Washington."

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1-8 Fourth annual festival of the Young Pioneer Settler's Association, at Le Claire Hall.

1-13 Deutsches Liebhabertheater, sixteenth performance of season:-

Steffen Langer aus Glogau, oder Der Holländische Kamin
Der Kaiser und der Seiler, by Birch-Pfeiffer.

1-14 Fifth annual festival of the Pioneer Settlers Association of Scott County, Le Claire Hall this evening.

1-20 Deutsches Liebhabertheater, seventeenth performance of season, benefit Heinrich Kenkel,

Das Volk, wie's weint und lacht, by Kalisch and Berg.

1-25 North Davenport Lyceum organized: President, J. W. Means; Vice-president, R. C. Brock; Secretary, F. Impey; Treasurer, G. Godwin.

1-27 Deutsches Liebhabertheater, eighteenth performance of season:-

Der böse Geist, Lumpaci Vagabundus, oder Das liederliche Kleeblatt
Die Wette im Feenreich, Nestroy, music by Müller

1-30 Bayard Taylor, is lecturing all around us, Chicago, Peoria, Dubuque and other places. Urge him to come here.

1-31 The North Davenport Lyceum discusses: "That the policy enunciated in the speech of General Jas. H. Lane in the senate of the United States and reiterated in his speech at Chicago, is the true and only policy to effectually put down the present rebellion against the United States Government."

1-31 Dr. R. A. Fisher will lecture this evening at Metropolitan Hall before the Ladies Aid Society on "Gunpowder, Cannon, and Projectiles," illustrated with models, diagrams and experiments. Great success in all cities, in a tour of the west.

2-3 Deutsches Liebhabertheater, nineteenth performance of season, benefit Frl. D. Plambeck, with the Kenkels,

Romeo and Julia (sic)
Romeo.....Madame Kenkel
Julia.....Frl. Plambeck
(Schlegel's translation)

2-5,6,7 Professor Searl, magician, at Le Claire Hall these evenings; large audiences.

2-10 Deutsches Liebhabertheater, twentieth performance of season, with the Kenkels,

1862

Lucretia Borgia, Hugo, translated by Preuss.

2-12 Dr. Parry will lecture this evening at the Congregational Church for the benefit of the Soldiers' Aid Society on "Camp Life."

2-17 Deutsches Liebhabertheater, twenty-first performance of season with the Kenkels,

Tantchen unverzagt, oder Der geprellte Mucker, Goerner

2-17 News item in Gazette relative to the establishment of a public library.

2-24 Deutsches Liebhabertheater, twenty-second performance of season, benefit Frl. Bieler, with the Kenkels,

Ränke und Schwänke der Gegenwart, oder Wie's heut zu Tage in der Welt hergeht

2-26 Lecture by the Rev. Mr. Oxenhart at the Congregational Church this evening, benefit Soldiers' Aid Society, on "Pilgrim Principles," an anti-slavery address.

3-3 Deutsches Liebhabertheater, twenty-third performance of season:-

Die Teufels-Mühle am Wienerberg, comical zauber-oper by Henzler, music by Müller.

3-10 Deutsches Liebhabertheater, twenty-fourth performance of season, with the Kenkels. Repeat program of

Die Teufels-Mühle am Wienerberg

3-11- Dr. Wagner of New York will begin a course of lectures on Phrenology this evening at Le Claire Hall.

3-,13,14,15 Performances of the Campbell Minstrels, with Mr. C. D. Abbott special musician, these days at Metropolitan Hall. Mr. Price also in troupe. From Davenport, the troupe will go to Rock Island, then Iowa City, then Muscatine.

3-17 Deutsches Liebhabertheater, twenty-fifth performance of season, benefit Fr. Spitznas, with the Kenkels,

Wilhelm Tell, oder Der Befreier der Schweiz, Schiller

3-19? A domestic concert, a War Concert, with all music and words of pieces composed by Davenporters. "Davenport composers and poets are budding out rapidly."

3-20 Recruits in Camp McClellan, under Captain Hendershott, form a Lyceum which they call the "Soldiers' Hope Society." Debates, declamations, "and other exercises of a literary character." An attempt has also been

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made to organize a glee club at the camp; outcome unknown.

3-24 Deutsches Liebhabertheater, twenty-sixth performance of season:-

Der Fechter von Ravenna, by Holm

3-25 Concert this evening at Metropolitan Hall under direction of Jacob Strasser, with several juvenile artists. The Männerchor and the Union Band. Alice Dutton, pianist; Alice Hirschel; Clara Kenkel, vocalist. The program will include among other pieces:

Overture to Iphigenia, by Gluck
Fantaisie from Lucretia Borgia
Overture to the Barber of Seville, Rossini
Grand Quodlibet
Admission .25

3-29 Rev. Dr. Loewenthal, late of Buffalo, New York, has arrived in the city to take charge of the Jewish Congregation lately organized here. Meetings every Saturday in hall in Forrest's Block, corner of Third and Perry Streets.

3-31 Deutsches Liebhabertheater, twenty-seventh performance of season, benefit Albertine Kenkel, with full orchestra,

Das Donauweibchen, oder Hulda, die Königen der Nixen, by Krauer, music by Hensler.

4-10 There are now one hundred and sixty recruits at Camp McClellan, and about twenty more expected soon for the Thirteenth Regiment.

4-12 The North Davenport Lyceum adjourns for the season; the group had regular weekly meetings all during the winter.

4-13 Deutsches Liebhabertheater, twenty-eighth performance of season, benefit M. Weidemann, with the Kenkels,

Der Weltumsegler wider Willen, by Räder
Act I:- Neptuns Palast
Act II:- Die Arretirung
Act III:- Die Tropische Taufe und er Ueberfall der Piraten; spielt an Bord eines Schiffes auf öffener See.
Act IV:- Der Sklavenmarkt von Marocco
Act V:- Der Kaiser von Japon; spielt theilweise in Japon und Berlin.

Zum schluss, grosse Illumination und Tableaux mit benzaliger Beleuchtung.

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4-20 Deutsches Liebhabertheater, twenty-ninth performance of season, with Kenkels. Advertised as the last of the season,

Zopf und Schwert, oder Das preussische Tabacks-Collegium

4-23 Deutsches Liebhabertheater, thirtieth performance of season, benefit for wounded soldiers,

Vor dem Ball, by Görner
Köck und Guste, by Friedrich, music by Stiegmann

But on day of performance, Vor dem Ball announced as substituted with

Nichte und Tante, oder Die Kölnische Wasserkur, Görner

5-5 Deutsches Liebhabertheater, thirty-first performance of season; this, too, listed as the last of season.

Appel contra Schwiegersohn, oder Eine Ehe mit Hindernissen
Der bengalische Tiger, Friedrich

5-7 Vocal and instrumental concert, Metropolitan Hall this evening by the Davenport Musical Union, assisted by the Orchestral Society. The program will include among other pieces:

Chorus: "To Rome's Immortal Leader," Mozart.
Chorus: "Gloria" from Mozart's Twelfth Mass.
Chorus: "Happy is our soldier band," Mozart,
and various other orchestral pieces not unlike those given on preceding programs.

5-8 Artemus Ward (Charles F. Browne, of Vanity Fair) will deliver his celebrated Monologue, "The Babes in the Wood" at Metropolitan Hall this evening.

5-10 Camp McClellan is now vacated; the first time since its establishment last August.

5-13 Hon. Edward Everett lectures in Chicago today. Urge him to come to Davenport.

5-22 Army hospital to be established in Camp McClelland.

5-26 Deutsches Liebhabertheater, with the Sänger-verein, benefit C. Weidemann. Mrs. Kenkel "will be assisted by several theatrical performers from Chicago."

Gold teufel in Amerika, by Elmar, music by Titl (?)

5-27 Professor O. S. Fowler begins a course of lectures this evening on Phrenology.

5-28 Lectures on "Love and Matrimony."

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5-29 Lectures on "Self Culture and the Right Government and Education of Children."
5-31 Lectures on "Courtship and Married Life."

5-28 Lecture by Dr. Guilbert, at the Congregational Church on "The Hero as Physician; Hahnemann, Hervey and Jenner."

6-2 Deutsches Liebhabertheater, benefit Clara Kenkel,

Der Oberst von 18 Jahren, Schneider
Die weibliche Schildwache, operetta by Friedrich

6-3 Free concert at Le Claire Hall this evening by the orphan children from the Home of Industry near Iowa City.

6-4 Concert by the Nationals, travelling troupe of singers etc. Le Claire Hall this evening. Poe's "Raven" on program; and "There's Music in the Air."

6-7 News item in Daily Democrat and News, concerning Thalia Gardens.

6-9 Metropolitan Hall has been completely refinished, especially adapted for theatrical performances now.

6-11 Vocal and instrumental concert, benefit wounded soldiers, by the Union Band and the Männerchor. Metropolitan Hall. The program will include among others:

Overture to the Poet and Peasant, von Suppe. Band.
"Fantaisie de Semiramis," by Rossini.
Transcribed by Herz. Miss Alice Dutton.
Overture to Don Juan, by Mozart. Band.
"The Warrior's Nightly Guard," by the Männerchor.

6-16 Lecture by the Hon. Edward Everett, Metropolitan Hall this evening, on "The Origin and Character of the War."

6-21 -23 -24 -25 Programs in Metropolitan Hall by Robert Heller, member of Royal Academy of Music, London, King's Scholar: premier magician and pianist of the age; with his friend Master Freddie, the second sight phenomena. Admission .25.

The piano concert will include the following pieces, among others:
Grand Fantasie, La Sonambula, by Thalberg.
Anvil Chorus, Il Trovatore, by Verdi.
"Josephine Mazurka," by Heller.
Variations on "Sweet Home" by Thalberg.

The magical illusions will include:
The Prince's Plume; the Wonderful Omelette; Enchanted Doves; Mystic chair; How the Money Flies; Orange Trick etc; also the Ubiquitous Man, or the Corsican Brothers in which Mr. Heller will appear in two parts of the hall at the same instant.

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6-22 Theater, Thalia Gardens, with the Kenkels, Spitznas etc.

Der Häusliche Zwist, Kotzebue
Die Talent probe, Gubitz
Der sächsische Dorfschulmeister und die Berliner Nähterin

Admission .15

6-24 Metropolitan Hall rents for twenty dollars per night.

6-26- Panorama of the Bible, exhibited by J. Insco Williams at Le Claire Hall for a few days beginning today. Louisville Journal calls it "the most remarkable and magnificent production of the Panorama Age."

6-29 Theater, Thalia Gardens,

Der Küss an Uebringer, by Herzenkren
Einer muss heirathen

7-2 Council Proceedings: J. Insco Williams petitions that his license fee be reduced to five dollars for whole period of exhibition of his panorama. Granted.

7-6 Theater, Thalia Gardens,

Rehmt ein Exempel b'ran, Köpfer
Spitznas has one role
Hr. Kenkel has four roles
Frau Kenkel has four roles
Der sächsische Dorfschulmeister und die Berliner Nähterin
Das Landhaus an der Heerstrasse, Kotzebue

7-11 Vocal and instrumental concert this evening Metropolitan Hall by Professor Abbey's students (local). Admission .25.

7-13 Theater, Thalia Gardens,

Die eifersüchtige Frau, oder Der Ehemann in der Klemme, by Kotzebue
Hans und Hanne

7-18 Concert by Professor J. Tillotson, pupil of celebrated Bassini, this evening at the Second Baptist Church. Tillotson has taught for some years in various Southern seminaries. Ballads, songs from classical writers etc.

7-20 Theater, Thalia Gardens,

Des Herrn Magister's Perrücke, Görner
Hans und Hanne

7-26 Article in the Wellington (Canada) Mercury on the "Dutch Gardens" of Davenport.

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7-27 Theater, Thalia Gardens,

Ganschen von Buchenau, Friedrich
Die weiblichen Drillinge, Holtei

7-29 Lecture by Mr. J. F. Henry of Pennsylvania, benefit Ladies' Aid Society, on "The Perpetuity of the Union."

8-3 Theater, Thalia Gardens,

Der Traum eines armen Schusters, oder Der verwunschene Prinz, by Plötz

8-6 Council Proceedings: In time of fires, no one is allowed to bring liquor, beer, or ale etc., in the vicinity of the fire or engines; all saloons in neighborhood must close during fire. Fine for breaking ordinance: five dollars maximum; one dollar minimum.

8-7 Performance of De Haven's Union Circus (attended by three or four thousand people).

8-8 Mabie's Circus here today.

8-10 Theater, Thalia Gardens,

Der reisende Student, oder das Donnerwetter, comic opera
Der häusliche Zwist, oder Der böse Nachbar

8-15 Young Men's Debating Club holds its second annual celebration this evening.

8-16 Camp McClellan again used for military instruction.

8-17 Theater, Thalia Gardens,

Der verliebte Jäger, oder Das Abendtheuer in der Mühle, Schröder
Die Zerstreuten, oder Irrthum in Allen Ecken

8-18 Antonio Brothers Circus here.

8-20 Theater, Thalia Gardens,

Der verliebte Jäger; oder Das Abenteuer in der Mühle, by Schroeder
Der Abschied vom Liebchen, oder Das letzte Fensterl'n

8-24 Theater, Thalia Gardens,

Irrthum in allen Ecken, Kotzebue
Nummer 777, oder Wer ist der Glückliche, Lebrun
Der Schneider in Floribus

8-31 Theater, Thalia Gardens,

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Der Weiberfeind, oder Der gefoppte Junggefelle, Benedix
Grenadier und Kindermädchen
Unter der Erde

9-1,2 Professor Hambujer, magician, at Metropolitan Hall these evenings.

9-7 Theater, Thalia Gardens, benefit Fr. Spitznas,

Der gerade Weg der Beste
Der unsichtbare Gastwirth in Davenport
Schneider Fips, oder Das Loch in der Mauer

9-14 Theater, Thalia Gardens, benefit sufferers of Indian massacre at New Ulm, Minnesota,

Drei Vater auf einmal
Hyman Levi in Pomern, oder Wer ist die Hässlichste?

9-21 Theater, Thalia Gardens,

Die Tochter Pharaonis
Müller und Miller, oder Wie wird das enden?

9-25 De Haven's Union Circus here.

9-28 Theater, Thalia Gardens,

Englisch, Görner
Mördergrube, by Reinold (?)

10-5 Theater, Thalia Gardens,

Das war ich, oder Die böse Nachbarin, by Hutt
Nicht vom Posten, Angely

10-12 Theater, Thalia Gardens,

Der Vetter, Benedix

10-17 The New German theater will soon be open.

10-21 -22 -23 -24 -25 Performances of the Carter Zouave Sisters, Metropolitan Hall. "They go through the Zouave drill with remarkable precision."

10-29 Lecture by Elder Challen of Chicago, benefit Ladies Aid Society, Metropolitan Hall. Subject: "The Commercial and Political Importance of the Valley of the Mississippi." Admission .25.

12-1 Fourth annual meeting of the New England Society, Burtis House, this evening.

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12-1 The new German Hall on corner of Third and Scott opened with a grand ball sponsored by the Deutsches Liebhabertheaterverein with Strasser's full orchestra.

12-8 Opening performance in the new German theater, with Madame Oberndörfer,

Prologue by Frl. Doris Plambeck
Dorf und Stadt, by Birch-Pfeiffer
Admission .25 and .35 Dancing afterwards.

12-15 Deutsches Liebhabertheater, second performance in new theater, with Madame Oberndörfer,

Die Schule des Lebens, Raupach
Dancing afterwards

But Mad. Oberndörfer became ill before performance, so this was not given. Instead

Der Jahrmarkt zu Rautenbrunn, oder Der Teufel im Bacheloken, Hopp with Madame Meyer, was given.

12-22 Deutsches Liebhabertheater, third performance in new theater with Madame Oberndörfer,

Die Schule des Lebens, by Raupach

12-25 Deutsches Liebhabertheater, special Christmas performance; fourth performance in new theater. Grand ball and

Der Vater der Debutantin, oder Doch durchgesetzt

1-1-63 Deutsches Liebhabertheater, fifth performance in new theater, first performance in the year 1863,

Drei Braute auf Einmal, Benedix
Dancing afterwards.

APPENDIX II

An alphabetical list of all known dramatic performances and circus spectacles of a dramatic type, German and American, in Davenport from the beginnings of the theater there to 1863; with names of authors, location of texts, and publishing data when known, names of performing companies and dates of performances. In view of the variance of certain titles of identical plays in newspaper advertisements and other sources, the plays are listed as they were advertised: the correct title is then noted, with appropriate cross references. When a play is known to have only one version, it may be presumed this was the one presented; when several versions are known to have been written--such as of Uncle Tom's Cabin and Der Hausknecht--the version given in Davenport is not known unless it was indicated in the advertisement, as here noted. The data has been gathered from a variety of sources, but chiefly from the following:

Plays in English

Atkinson, Fred. Collection of American Dramas. Rare Book Room, University of Chicago.

British Drama. 2 vols. London, 1824.

Cumberland, R. (ed.). British Drama. 27 vols. London, 1817.

Cumberland's Minor Theater. Edited by D-G. 16 vols. London, n.d.

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Deutsches Liebhabertheater 11-28-58

Abijah J. Peasley. Correct title Podijah B. Peasley, anonymous Yankee comedy used by Locke. Not available.

Hough's Company 6-2-57
Hough's Company 6-3-57

Der Abschied vom Liebchen; oder das lezte Fensterl'n. Correct title Das lezte Fensterl'n. Alpenscene by J. G. Seidl and Franz von Kobell, music by Lachner. Künast (Wien, n.d.).

Thalia Gardens 8-20-62

Actress of All Work. Usual subtitle, or, My Country Cousin. Farce in one act by William Henry Oxberry. Duncombe Vol. VI.

St. Louis Varieties 10-3-55
Sallie St. Clair's Varieties 1-9-57

Adrienne Lecouvreur; oder der Blumentod. Subtitle not verified. Drama in five acts, from the French of Grans, after Scribe. Lassar's Buchhandlung (Berlin, 1864-67). Another version translated from Scribe by O. Randolf. No data available. Leuch lists a German version by Geibel. Sturtevant lists the English version, states the original by Eugene Scribe and Ernest Legouvé. Adapted by John Oxenford as Adrienne Lecouvreur, the Reigning Favorite. Lacy, I.

Deutsches Liebhabertheater 10-14-61

(The) Advocate; or the Lost Cause. By H. Plunkett Grattan. Also known as the Advocate of Geneva, and as Antoine Duverney. Not available.

Hough's Company 6-17-57

Alene, the Rose of Killarney. Usual title The Rose of Killarney; or a Mother's Prayer, q.v. Drama by Edward Stirling. Fr. Amer. Dr. #58.

Farren's Company 9-28-58

All That Glitters is not Gold. Comedy in two acts, nine in cast. By Thomas Morton and John Maddison Morton. Lacy vol. 3. Fr. Min. Dr. #40. First performed London 1-13-51.

Hough and Meyers 9-19-56
Hough and Meyers 10-11-56
Hough's Company 3-20-57
Hough's Company 4-29-57

(Die) Anna Lise; oder Fürst und Apotheken. Subtitle not verified. Schausspiel in five acts by Hermann Hersch. Sauerlande, (Frankfort-am-Main, 1883).

Deutsches Liebhabertheater 12-2-61

Appel contra Schwiegersohn; oder eine Ehe mit Hindernissen. Posse (in three acts) mit Gesang, by A. Bahn. Verlagsmagazin (Berlin, 1858).

Deutsches Liebhabertheater 5-5-62

Arab Slave; or the Sultan's Halt in the Desert. Circus spectacle. No data available.

Crane Company Circus 7-13-50

(Der) Arme Poet. Schausspiel in one act, by August von Kotzebue. Dramatische Werke Ausw. Kummer (Leipzig,n.d.), 10 Bd.

Deutsches Liebhabertheater 12-17-56
Deutsches Liebhabertheater 12-31-56

Asmodeus. Usual subtitle, or, the Little Devil's Share. Comedy in two acts by Thomas Archer, adapted from Scribe's Le Part du Diable. Fr. Stan. Dr. #204. Cf. Little Devil; or the Minstrel Boy. Lacy vol. 46.

Hough and Meyers 9-15-56
Hough and Meyers 10-15-56
Hough's Company 3-24-57

A. S. S. Usual subtitle, or, the Fatal Initials. Farce in one act by John Medox Maddox. Lacy vol. 10.

McVicker's Company 6-20-59

Auch ein Schwiegervater; oder Jugend muss austoben. Usual title Jugend muss austoben, q.v. Lustspiel in one act by Angely. Komische Theater, B. S. Berendsohn (Hamburg, 1836), 3 Bd.

Deutsches Liebhabertheater 8-9-58

Aufgeschoben ist nicht Aufgehoben. Lustspiel in two acts, by

C. A. Görner. Almanach dramatischen Bühnenspiele, 4 Bd.

Deutsches Liebhabertheater 3-10-58

Beauty and the Beast. Fairy extravaganza in two acts. Two versions, one by James Robinson Planche. Dick's Stan. Pl. vol. 19. Another by John Oxenford, Lacy vol. 19.

Farren's Company 9-24-58

Bedouins of the Desert. Circus spectacle. No data available.

Dan Rice's Hippodrome 9-11-52

(Die) Beiden Candidaten. Lustspiel in two acts, by L. Friedel. Kühling and Güttner (Berlin, n.d.).

Deutsches Liebhabertheater 1-10-59

Belle of the Faubourg. Advertised with the English title, but given in German. This is doubtless Mädel aus d. Vorstadt; posse in three acts, by Johann Nestroy. Gesammelte Werke, Bonz and C. (Stuttgart, 1890), 2 Bd. Usual English subtitle: or, Woman's Love and Woman's Tears. Probably from the French original of La Jolie Fille du Faubourg by Paul de Koch and Varin. No data available. Cf. Madelaine, the Belle of the Faubourg.

Deutsches Liebhabertheater 3-17-59

(Das) Bemooste Haupt; oder der lange Israel. Schausspiel in four acts, by Benedix. Gesammelte dramatische werke, J. J. Weber (Leipzig, 1872).

Deutsches Liebhabertheater 2-4-57
Deutsches Liebhabertheater 1-1-59

(Ein) Bengalische Tiger. Posse in one act, by B. A. Hermann. Bloch (Berlin). Another version under the same title, a lustspiel in one act by Randolf, translated from Brisebarre. No data available.

Deutsches Liebhabertheater 5-5-62

Benjamin, der Seinen Vater sucht. No data available.

Deutsches Liebhabertheater 11-7-58

(Der) beste Ton; oder so kururt man die Männer. Lustspiel in four acts by Töpfer. Gesammelte dramatische Werke, Duncker und Humblot (Leipzig, 1873), 1 Bd. Reclam No. 844.

Deutsches Liebhabertheater 2-26-57

(Die) Bettlerin von Marienberg. Schausspiel in five acts from the French of Michel Masson, adapted by Julius Meissner. Kühling and Güttner (Berlin, n.d.).

Deutsches Liebhabertheater 10-21-61

Betsy Baker. Usual subtitle, or, too Attentive by Half. Farce in one act by John Maddison Morton. Lacy vol. 8.

Sallie St. Clair's Varieties	1-12-57
Hough's Company	5-21-57

Bettelstab und Lorbeerbaum; oder Zwanzig Jahre nach dem Tode. Prologue in one act of Lorbeerbaum und Bettelstab; oder drei Winters eines deutschen Dichters, q.v., by Carl von Holtei. Theater, Trewendt (Breslau, 1845), 1 Bd.

Deutsches Liebhabertheater	11-26-60

Black Eyed Susan; or All in the Downs. Drama in two acts by Douglas W. Jerrold. Lacy vol. 23.

Hough and Meyers Co.	9-6-56
Hough and Meyers Co.	9-27-56
Sallie St. Clair's Varieties	1-10-57
Hough's Company	4-22-57
Farren's Co.	10-8-58

Blanks and Prizes. No data available.

Hough's Company	4-6-57

(Die) Blutrache. Posse in one act, by W. Friedrich, from the French. Bloch (Berlin, n.d.).

Turngemeinde	6-29-58
Tivoli Theater	7-28-58

Boots at the Le Claire House. Probably an adaptation of Boots at the Swan. Farce in one act by Charles Selby. Lacy vol.34, #503. Dick's Stan. Plays vol. 3.

Farren's Company	9-28-58

(Der) böse Geist Lumpaci Vagabundus; oder das liederliche Kleeblatt. Also advertised under the usual title of Lumpaci Vagabundus; oder das liederliche Kleeblatt, q.v. Zauberposse-Gesang in three acts, by Johann Nestroy. Gesammelte Werke. Bonz and Co. (Stuttgart, 1891), 1 Bd. Cf. Die Wette im Feenreich.

Deutsches Liebhabertheater	2-1-61
Deutsches Liebhabertheater	2-3-61
Deutsches Liebhabertheater	1-27-62
Tivoli Theater	7-4-58

Box and Cox. Comedy in one act by John M. Morton. Adapted from the French Frisette by Labiche and Le France. First performed in London 11-1-47. Three in cast; forty-five minute presentation. Lacy vol. 5.

Hough and Meyers	9-22-56
Hough's Company	4-11-57
Hough's Company	5-12-57
Farren's Company	10-4-58

(Die) Brandschatzung. Lustspiel in one act by August von Kotzebue. Schnuphase (Altberg, 1906).

Tivoli Theater	6-10-58

Bride of Lammermoor. Drama in four acts, by John William Colcraft. Adapted from Scott's novel. Lacy vol. 28.

McVicker's Company	6-25-59

Buchsenmacher von Moskau; oder Valdinir der Monch. Advertised in German, but presented in English. English title: The Gunmaker of Moscow. Melodrama in three acts, by John Brougham. (New York, 1856). Fr. Stan. Dr. #167.

Farren's Company	10-1-58

Camille; or the Fate of a Coquette. Drama adapted from Dumas, La Dame aux Camélias, by James Mortimer for Matilda Heron. Fr. Stan. Dr. #129. Another version by Miss J. M. Davenport, adapted for herself.

Hough and Meyers	10-2-56
Hough and Meyers	10-6-56
Sallie St. Clair's Varieties	1-15-57
Farren's Company	9-23-58

Canen, the Slave of Love. This is doubtless Ganem, the Slave of Love; also known as Ganem, the Love Slave. Musical fairy extravaganza, by Francis Talfourd from the Arabian Nights' Entertainment. Lacy vol. 6.

Farren's Company	10-5-58

Carpenter of Rouen; or the Massacre of St. Bartholomew. Romantic melodrama in four acts, by Joseph Stevens Jones. Fr. Amer. Dr. #123. Lacy vol. 4.

Hough's Company	6-11-57
Hough's Company	6-12-57

Charioteer's Dilemma. Circus spectacle. No data available.

Crane and Co. Circus	7-13-50

Charles the Second. Usual subtitle: or, the Merry Monarch. Comedy in two acts by John Howard Payne and Washington Irving. Adapted from Alexandre Duval's La Jeunesse de Henry V. Dick's Stan. Plays vol. 8. Lacy vol. 30.

St. Louis Varieties	10-5-55
Hough's Company	3-20-57

Chloroform; or Davenport and Rock Island One Hundred Years Hence. Chloroform; or Davenport One hundred Years Hence. Probably adapted from Chloroform; or New York One Hundred Years Hence, by Cornelius A. Logan. First performed in New York 1849; first performed in Chicago 1850.

Hough and Meyers Co.	9-13-56
Sallie St. Clair's Varieties	1-10-57

College Boy. Doubtless The College Boys. A farcical comic drama in three acts by W. C. Nerman. Mimeographed copy #1372 in the Morton Collection. Box 138. Rare Book Room, University of Chicago.

St. Louis Varieties 10-5-55
Sallie St. Clair's Varieties 1-8-57

Corsican Brothers; or La Vendetta. Drama in three acts, by Dion Boucicault, from the play Les Frères Corses by Eugène Grangé and Xavier de Montépin, based on the story of Dumas. Lacy vol. 6.

Farren's Company 9-21-58

Course of True Love. Also advertised as True Love Never Runs Smooth. Correct title: Course of True Love Never Runs Smooth. Locke gave this in New York 6-26-54. Cf. Brown, History of the New York Stage I, 319. No data available.

Hough's Company 6-2-57
Hough's Company 6-4-57

Crasher and Slasher. Also advertised under the correct title of Slasher and Crasher, q.v. Farce in one act by John M. Morton. Lacy vol. 8.

Hough's Company 4-16-57
Hough and Meyers 10-17-56

Crusades. Circus spectacle. No data available.

G. F. Bailey Circus "dramatic spectacle" 7-21-56

Damon and Pythias. Tragedy in five acts by John Banim and Richard L. Shiel. Dick's Stan. Plays vol. 9. Also, as a farce in one act by J. B. Buckstone. Dick's Stan. Plays vol.11.

Hough and Meyers Co. 9-24-56

Dan Rice. No data available. Dan Rice was a noted clown and circus owner of the 'fifties.

Hough's Company 5-25-57
Hough's Company 5-26-57
Hough's Company 5-29-57
Hough's Company 5-30-57

Daughter of the Regiment. Cf. also Marie, die Tochter des Regiments. From La Fille de Regiment by Jules Henri Vernoy de St. Georges and Jean Francois Bayard. Many English versions. Edward Fitzball, Daughter of the Regiment, drama in two acts. Dick's Stan. Plays vol. 13, #761. Another by J. B. Buckstone (London, 1843).

Farren's Company 9-29-58

Davenport bei Nacht. Possibly adapted from Berlin bei Nacht. Posse mit Gesang, by D. Kalisch. Hofmann and Co. (Berlin,

1852). Not available.

Deutsches Liebhabertheater 12-12-58

Day After the Wedding. Usual subtitle, or, a Wife's First Lesson. An interlude in one act by Mrs. Charles Kemble, adapted from the French. Lacy vol. 3.

St. Louis Varieties 10-4-55

Day in Davenport; or the Yankee Duelist. This is probably The Yankee Duelist; or Elam's Wedding, q.v. Farce by Newton Field. Ames' Plays III. Given under the first title by

Hough and Meyers 9-6-56

Given under the title of the Yankee Duelist; or Elam's Wedding by

Hough and Meyers	10-18-56
Hough's Company	3-17-57
Hough's Company	3-25-57
Hough's Company	4-8-57
Hough's Company	5-8-57
Hough's Company	6-22-57

Day in Paris. Musical interlude in one act by Charles Selby. Lacy vol. 69.

McVicker's Company 6-16-59

Dead Shot. Farce in one act by John Baldwin Buckstone. Lacy vol. 34. Nine in cast.

St. Louis Varieties	10-4-55
Hough and Meyers	9-11-56
Hough's Company	3-28-57
Hough's Company	5-2-57
National Theater	9-18-57

Deborah! die edle Jüdin. Volkschausspiel in four acts by S. H. Mosenthal. Gesemmelte Werke. Verl.-Anst. (Stuttgart, 1878), 6 Bd.

Deutsches Liebhabertheater	4-4-59
Deutsches Liebhabertheater	3-12-60
Deutsches Liebhabertheater	1-5-62

Delicate Ground. Usual subtitle: or Paris in 1793. Comic drama in one act by Charles Dance. Lacy vol. 18.

Hough's Company	5-25-57
Hough's Company	6-8-57

Denouncer. Correct title The Seven Clerks; or the Denouncer, q.v. Also known as the Three Thieves and the Denouncer. Drama in two acts by T. E. Wilks. Lacy vol. 40. Given under title of The Denouncer by

Hough's Company	4-2-57
Hough's Company	4-3-57

Given under title of The Seven Clerks by

Hough's Company 4-10-57

Deutsche Einwanderer und Deutsche Gesellschaft. Correct title: Deutsche Einwanderer und die Deutsche Gesellschaft in Amerika. Gespräch, by Heinrich Börnstein. Deklamation's 40 Lieferungen. Bloch (Berlin, n.d.).

Deutsches Liebhabertheater 2-8-58
Deutsches Liebhabertheater 3-10-58

Devil's in the Room. Probably a "personal sketch." Played by Mr. and Mrs. Henry Farren in Chicago 9-5-59. No data available.

Farren's Company 9-20-58
Farren's Company 10-7-58

Doktor Robin; oder des Schausspielers schwerste Rolle. Subtitle not verified. Lustspiel in one act, by W. Friedrich. Bloch (Berlin, n.d.).

Deutsches Liebhabertheater 3-16-57

Doktor Faust's Hauskäppchen; oder die Herberge im Wald. Posse mit Gesang, in three acts, by Fr. Hopp, music by Hebenstreit. Kunast (Vienna, n.d.).

Deutsches Liebhabertheater 10-27-56

Doktor Faust's Zauberkäppchen; oder die Rauberherberge im Wald. This is the same as above.

Deutsches Liebhabertheater 4-28-61

(Das) Donauweibchen; oder Hulda, die Königen der Nixen. Usual subtitle, oder Hulda, die Nixenkönigen. Kinderschausspiel in three acts, by K. F. Hensler. Music by Knauer. No other data available.

Deutsches Liebhabertheater 3-21-62

Don Caesar de Bazan. Drama from the French of Philippe Dumanoir and Adolphe Dennery. Two possible versions:

A'Beckett, Gilbert A. and Lemon, Mark. Don Caesar de Bazan. Drama in three acts, Lacy vol. 12.

Webster, Benjamin and Boucicault, Dion. Don Caesar de Bazan; or Love and Honor. National Acting Office (London, n.d.).

Hough's Company 4-22-57

Dorf und Stadt. Schausspiel in five acts, by Charlotte Birch-Pfeiffer. Gesammelte dramatische Werke 18 Bd. Reclam (Leipzig, n.d.). After Auerbach's Frau Professorin. Cf.

Lorle aus dem Schwarzewald. Cf. Leonore.

Deutsches Liebhabertheater 12-8-62

(Der) Dorfbarbier; oder der Schinkenkur. Subtitle not verified. Singspiel in one act, by W. Rosen, after Weidmann, with music by Schenk. Liebhabertheater-Bühne, Volger and Klein (Landsberg, a.W.), Nr. 58.

Deutsches Liebhabertheater 4-14-56
Deutsches Liebhabertheater 5-20-56
Deutsches Liebhabertheater 4-20-57

Drei Braute auf Einmal. By Benedix. This is doubtless Benedix's Junker Otto; oder wie Man aus einen Knaben ein Mädchen macht, q. v.

Deutsches Liebhabertheater 1-1-63

Drei Candidaten. By Leopold Feldmann. Wallishausser (Wien,1846).

Deutsches Liebhabertheater 9-28-58

Drei und dreissig Minuten in Grüneberg; oder der halbe Weg. Subtitle not verified. Posse mit Gesang, in one act, by Karl von Holtei. Theater Trewendt (Breslau, 1867), 6 Bd. Also published by Bloch (Berlin, n.d.).

Deutsches Liebhabertheater 3-1-60

Drei Tage aus dem Leben eines Spielers. Schausspiel in three acts, by Theodore Hell, from the French. Universal-Bibliothek, Reclam (Leipzig, n.d.), Nr. 2606. Leuch lists the play as by Angely, after Ducange.

Deutsches Liebhabertheater 5-16-59

Drei Väter auf enimal. Posse in one act, by August von Kotzebue. Gesammelte dramatische Werke Kummer (Leipzig, n.d.), Bd. 33.

Thalia Gardens 9-14-62

Drunkard; or the Fallen Saved. Temperance drama in five acts by W. H. Smith and a Gentleman of Boston. Lacy vol. 7.

F. L. Robinson Co. 4-14-52
Sallie St. Clair's Varieties 1-16-57

Dumb Belle. Farce in one act by William Bayle Bernard. Fr. Mi. Dr. #183. Lacy vol. 23.

Hough and Meyers 9-29-56
Sallie St. Clair's Varieties 1-13-57

Durch! oder Heirathen im Sturm. Subtitle not verified. Lustspiel in one act by Rudolph Genée. Bloch (Berlin, n.d.).

Deutsches Liebhabertheater 12-10-55

Eastern Pastimes; or China in Danger. Circus spectacle. No data available.

H. Buckley's Circus Co. 5-26-56

Einer muss Heirathen. Lustspiel in one act by A. Wilhelmi. Heberland (Leipzig, 1870).

Deutsches Liebhabertheater 12-10-55
Thalia Gardens 6-29-62

(Die) Einfalt vom Lande; oder so sind sie alle. Subtitle not verified. Lustspiel in four acts by Toepfer. Gesammelte dramatische Werke 2 Bd. Duncker and Humblot (Leipzig,n.d.).

Deutsches Liebhabertheater 2-12-57
Deutsches Liebhabertheater 12-26-57

Eigensinn; oder Gott sei dank, der Tisch ist gedeckt. Lustspiel in one act by Benedix. Gesammelte dramatische Werke, J. J. Weber (Leipzig, 1874), 5 Bd. There are two other lustspiel in one act by different writers. One by H.Uhde, Bloch (Berlin, n.d.), and another by Röttinger, Reclam (Leipzig, n.d.).

Deutsches Liebhabertheater 3-17-56
Deutsches Liebhabertheater 3-27-56

(Die) Eifersüchtige Frau; oder der Ehemann in der Klemme. Lustspiel in two acts, by August von Kotzebue. Universal-Bibliothek, Kummer (Leipzig, n.d.), Nr. 261.

Thalia Gardens 7-13-62

Endlich hat er es doch gut gemacht. Lustspiel in three acts, by Albini. Kühling and Güttner (Berlin, n.d.).

Deutsches Liebhabertheater 1-26-57
Deutsches Liebhabertheater 3-1-60

(Die) Engländer in Paris. Posse in four acts by Charlotte Birch-Pfeiffer. Gesammelte dramatische Werke, Reclam (Leipzig, n.d.), 16 Bd.

Deutsches Liebhabertheater 2-19-56

Englisch; oder wie ein Engländer eine Frau sucht. Lustspiel in one act, by Görner. Görner Almanach, Bloch (Berlin, n.d.), 4 Bd.

Deutsches Liebhabertheater 6-11-57
Deutsches Liebhabertheater 11-4-57
Thalia Gardens 9-28-62

Er muss auf's Land. Lustspiel in three acts, by Friedrich from the French of Bayard and de Vailly. Kühling and Güttner (Berlin, n.d.). Similar titles by J. Mendelssohn, published by Berendsohn (Hamburg, n.d.); another, translated

from Bayard and de Vailly, by Otto Randolf. Reclam (Leipzig, n.d.).

Deutsches Liebhabertheater 11-10-56

Eton Boy. Farce in one act by Edward Morton. Lacy vol. 16.

National Theater 9-16-57
National Theater 9-18-57

Eulenspiegel; oder Schnabernack über Schnabernack. Correct title, Till Eulenspiegel; oder Schnabernack über Schnabernack. Posse mit Gesang in four acts by Johann Nestroy. Gesammelte Werke, Bonz (Stuttgart, 1890), 3 Bd.

Deutsches Liebhabertheater 5-12-58

Faint Heart Never Won Fair Lady. Comiedetta in one act by James Robinson Planche. Lacy vol. 35. First performed in London 2-28-39. Time of performance, forty minutes.

Sallie St. Clair's Varieties 1-14-57
Hough's Company 4-21-57
Hough's Company 4-25-57
Hough's Company 5-5-57
National Theater 9-22-57

Fair Trade. Usual subtitle, or City and Country Lovers. Yankee play used by Mr. and Mrs. Locke in Chicago 1856. No data available.

Hough's Company 6-5-57

Fairy Star. Spectacle type. No data available.

St. Louis Varieties 10-6-55
St. Louis Varieties 10-14-55
Sallie St. Clair's Varieties 1-12-57
Hough's Company 5-7-57

Fazio; or the Italian Wife. Another subtitle advertised, or, the Wife's Revenge. Tragedy in five acts by the Rev. Dr. Henry Hart Milman. Lacy vol. 66. First performed London 12-22-1816. Thirteen in cast.

Hough and Meyers Co. 9-8-56
Hough and Meyers Co. 9-29-56
Hough's Company 3-18-57
Hough's Company 4-28-57
Hough's Company 5-14-57

Feats of the Gymnasium. Circus spectacle. No data available.

Dan Rice's Hippodrome 9-11-52

(Der) Fechter von Ravenna. Trauerspiel in five acts by Fr. Halm (pseudonymn for Freiherr von Münch-Bellinghausen). Werke, Gerolds Sammliche (Wien, 1873), 12 Bd.

Deutsches Liebhabertheater 3-24-62

(Das) Feenreich. This is very probably Das Verlobungsfest im Feenreich. Zauberposse in three acts by Johann Nestroy. Nestroy's Werke, Schroll (Wien, n.d.), 2 Bd.

Deutsches Liebhabertheater	2-1-61
Deutsches Liebhabertheater	2-3-61

(Das) Fest der Handwerker; oder der blanc Montag. Subtitle not verified. Liederspiel in one act, by Angely. Bloch (Berlin, n.d.).

Deutsches Liebhabertheater	3-27-56
Deutsches Liebhabertheater	5-7-56
Deutsches Liebhabertheater	5-4-57
Deutsches Liebhabertheater	2-25-61

(The) Fireman. Drama in three acts of Samuel D. Johnson. Fr. Stan. Dr. #263. Probably adapted from the New York Fireman and the Bond Street Heiress. Not available. Cf. Mose, the New York Fireman.

Hough's Company	6-1-57
Hough's Company	6-8-57
Farren's Company	10-9-58
Henderson's Company	11-20-58

Fireman's Song. From Blackwood's Magazine, Vol. LV, #CCCXXXIX, (January, 1844), pp. 101-102. A dramatic reading in costume by Mrs. C. N. Sinclair, the late Mrs. E. Forrest.

5-18-59

Fool of the Family. One act play, anonymous. Morton Collection #21, Box 3. Rare Book Room, University of Chicago. (Typewritten copy).

McVicker's Company	6-15-59

Forest Festival. Operetta extravaganza representing scenes in fairyland.

Local production under direction of Chandler	6-16-56
Robbins	6-17-56

But cf. also Der Wald, musical drama with prologue and epilogue, in one act, by E. M. Smyth. #42 Atkinson Collection, Rare Book Room, University of Chicago.

Freigeist und Jesuit. Dramatic piece in four acts by Ernest Golders and delivered by him in costume. No further data available.

12-23-56

Games at the Curriculum. Circus spectacle. No data available.

Dan Rice's Hippodrome	9-11-52

Gamester. Tragedy in five acts, by Edward Moore. Dibdin's London

Theater, vol. 4.

McVicker's Company 6-15-59

(Das) Gänschen von Buchenau. Lustspiel in one act by W. Friedrich. Bloch (Berlin, n.d.).

Thalia Gardens 7-27-62

(Die) gefährliche Nachbarschaft; oder das Loch in der Wand. Lustspiel in one act, by August von Kotzebue. Dramatische Werke Ausw, Kummer (Leipzig, n.d.), 10 Bd. Cf. Schneider Fips. Cf. Der verliebte Schneider.

Tivoli Theater 6-2-58

(Das) Geheimniss. Full title: Das Geheimniss der alten Mamsell; oder Hass und Liebe. Schausspiel in five acts by Dr. Wollheim. With an introductory play Die Glaukerstochter. Berendsohn (Hamburg, n.d.).

Deutsches Liebhabertheater 5-5-61

Geld; oder der Universal Erbe. Posse mit Gesang in three acts, by Fr. Kaiser, after Bulwer's Money. Künast (Wien, n.d.).

Deutsches Liebhabertheater 2-17-61

General Washington. Circus performance. Possibly Washington, the Hero of Valley Forge, by Nathaniel H. Bannister. Not available.

Spaulding and Rogers Circus 8-17-52

(Der) gerade Weg der Beste. Lustspiel in one act by August von Kotzebue. Dramatische Werke Ausw., Kummer (Leipzig, n.d.), 10 Bd.

Thalia Gardens 9-7-62

(Die) Gesellen; oder der Weg zum Verbrechten. By Heinrich Börnstein from the French. No data available.

Deutsches Liebhabertheater 2-18-58

Ghost Story. Drama in two acts by T. J. Searle. First produced in London 1833. No data available.

Hough and Meyers 9-4-56
Hough and Meyers 9-10-56
Hough's Company 4-2-57
Hough's Company 4-3-57

Goldteufel in Amerika. Correct title: Der Goldteufel; oder ein Abenteuer in Amerika. Volkschausspiel by Carl Elmar (pseudonymn for Karl Swiedack). Music by A. Titl.

Deutsches Liebhabertheater 5-22-62

Golden Farmer. Usual subtitle, or Vel Vot of Id? Another subtitle used; or, the Last Crime. Melodrama in two acts by Benjamin Webster. Lacy vol. 76.

Hough and Meyers	9-27-56
National Theater	9-23-57

Good for Nothing. Also known as Nan, the Good for Nothing. Comic drama in one act by John B. Buckstone. Lacy vol. 17.

St. Louis Varieties	10-5-55
Hough and Meyers	10-11-56
McVicker's Company	6-21-59

Governor's Daughter
Governor's Wife. By Thomas Mildenhall, comedy in two acts. Lacy vol. 31.

Henderson's Company	11-6-58

Grandfather Whitehead. Comic drama in two acts by Mark Lemon. Dick's Stan. Plays vol. 16.

Farren's Company	10-9-58

Green Mountain Boy. Yankee comedy by Joseph Stevens Jones. Fr.Min. Dr. #278.

Hough's Company	6-5-57

Grenadier und Kindermädchen. No data available.

Thalia Gardens	8-31-62

(Die) Grille; oder die Zwillingsbrüder. Charakterbild in five acts by Charlotte Birch-Pfeiffer, from the French of Sand. Gesammelte dramatische Werke, Reclam (Leipzig, n.d.), 15 Bd.

Deutsches Liebhabertheater	3-17-61
Deutsches Liebhabertheater	12-29-61

Grimshaw, Bagshaw, and Bradshaw. Farce in one act by J. M. Morton. Lacy vol. 4.

Hough and Meyers	9-29-56
Sallie St. Clair's Varieties	1-14-57

Griseldis; oder das Kohlermädchen. Subtitle not verified. Drama in five acts by Friedrich Halm (Münch von Bellinghausen). Sammtliche Werke, Gerold Sammliche (Wien, 1856), 12 Bd.

Deutsches Liebhabertheater	11-25-61
Deutsches Liebhabertheater	12-25-61

Grüne Teufel. Probably a local production. Arranged by Hr.Hertel. No data available.

Turngemeinde	1-8-60
Deutsches Liebhabertheater	4-14-60

Hamlet, Prince of Denmark. Tragedy in five acts by William Shakespeare. Lacy vol. 23.

Hough's Company 4-24-57
Scenes from the Second Act by Mrs. C.N. Sinclair, in costume 5-18-59
For other readings from Shakespeare see text or Appendix I.

Hampelmann sucht ein Logis. Correct title, Herr Hampelmann sucht ein Logis. Lokallustspiel in five scenes, written in Frankfort dialect. Sauerlander's Verlag (Frankfort a. Main, n.d.).

Deutsches Liebhabertheater 3-9-57
Deutsches Liebhabertheater 1-1-58

Handsome Husband. Usual subtitle, or Blind and Deaf. Comedy in one act by Eliza Planche. Lacy vol. 11.

McVicker's Company 6-17-59

Hans Sachs. Dramatic poem written by Goethe as a prologue to Deinhardstein's Hans Sachs, see below. Kurz (Wien, 1868).

Deutsches Liebhabertheater 2-21-59

Hans Sachs; oder der poetische Schuler. Drama in four acts by Deinhardstein. Gesammelte dramatische Werke, J. J. Weber (Leipzig, n.d.), 7 Bd.

Deutsches Liebhabertheater 2-21-59

Hans und Hanne. Posse mit Gesang in one act, by Friedrich. Bloch (Berlin, n.d.). Also, Hans und Hanne. Polterabendaufführung in one act by E. Jacobsohn. Bloch (Berlin, n.d.).

Thalia Gardens 7-13-62
Thalia Gardens 7-20-62

(Das) Haus in der Lotterie. By Lebrun. This is another title for Nummer 777; oder wer ist der Glückliche, q.v. below.

Deutsches Liebhabertheater 12-17-56

(Der) Haushofmeister in Tausend Aengsten. Correct title: Der Hofmeister in Tausend Aengsten. Lustspiel in one act by Karl Gottlieb Winkler from the French. Universal-Bibliothek, Reclam (Leipzig, n.d.), Nr. 2498.

Deutsches Liebhabertheater 4-4-58

(Der) Hausknecht. Advertised as by Limpe, but no data available on his authorship. But cf.

Ein gebildeter Hausknecht.	Liederspiel by Benedix.
Ein gebildeter Hausknecht.	Posse by Kalisch.
Der gebildete Hausknecht.	Komische-scene by Jäger.
Der Gebildete Hausknecht.	Solospiel by Höppner.

Deutsches Liebhabertheater 1-1-60

(Der) Hausliche Zwist; oder der böse Nachbar. Subtitle not verified. Lustspiel in one act by August von Kotzebue. Dramatische Werke, Kummer (Leipzig, n.d.), vol. 24.

Thalia Gardens 6-2-62
Thalia Gardens 8-10-62

Hedwig, Die Banditen-Braut. Drama in three acts, by Theodore Körner. Sammelte Werke, Cotta Nchf. (Stuttgart, 1883), 2 Bd.

Deutsches Liebhabertheater 11-16-57

(Das) heimliche Gericht. Prologue of Das Käthchen von Heilbronn, q.v. by Heinrich von Kleist.

Deutsches Liebhabertheater 12-16-61

Heirath vor der Trommel. Posse in one act by Friedrich from the French of Dumas. Cf. Marietta und Jeanetton below.

Deutsches Liebhabertheater 3-3-61

Heirathsantrag auf Helgoland. Lebensbild in two acts by L. Schneider (L. W. Both). Repertoire des Auslandes, Haynes Erben (Berlin, n.d.), 12 Bd.

Deutsches Liebhabertheater 3-17-56
Deutsches Liebhabertheater 12-8-56
Deutsches Liebhabertheater 12-25-59

Henry IV. Parts I and II. Historical dramas in five acts by William Shakespeare. Lacy vol. 547. Falstaff scenes from, by H. M. Smith of his circus, afternoon and evening.

7-12-56

For other Shakespeare readings etc., see text and Appendix L

Henry VIII. Historical drama in five acts by William Shakespeare. Fr. Stan. Dr. #72. Queen Katharine's Trial Scene, in costume by Mrs. C. N. Sinclair.

5-18-59

See text and Appendix I.

Hermit of the Cliff. This is doubtless the Hermit of the Rock; or, Happy Results. Yankee comedy, anonymous. Performed in Chicago 1855.

Hough's Company 6-3-57

(Des) Herrn Magister's Perrücke. Lustspiel in one act by C. A. Görner Almanach, 2 Bd.

Thalia Gardens 7-20-62

Hinko; oder König und Freiknecht. Subtitle not verified. Drama

in five acts with a prologue Der jungere Söhn, by Charlotte Birch-Pfeiffer. Gesammelte dramatische Werke, Reclam (Leipzig, n.d.), 12 Bd.

Deutsches Liebhabertheater 4-19-58

His Last Legs. Usual subtitle, or, Experiment with Mesmerism. Also known as Man on his Last Legs. Farce in two acts by William Bayle Bernard. Fr. Mi. Dr. #6.

Hough's Company 5-26-57

His Own Ghost. No data available. Possibly an illusionist spectacle.

National Theater 9-19-57

Hohe Brücke und Tiefer Graben. By Börnstein, from the French. No further data available.

Deutsches Liebhabertheater 4-20-57

Home for a Holy Day. No data available. Probably Home for the Holidays, given in New York, 1831 (Odell III, 505). But see Home for a Holiday, comedietta in one act by Walter Gordon; but this was first performed in London 11-12-60. Lacy vol. 49.

St. Louis Varieties 10-13-55

Honey Moon. Comedy in five acts by John Tobin. Lacy vol. 16.

Hough and Meyers Co. 10-3-56
Hough and Meyers Co. 10-8-56
Sallie St. Clair's Varieties 1-7-57
Hough's Company 3-27-57
Hough's Company 4-17-57

(Die) humoristischen Studien. Correct title: Humoristische Studien. Schwank in two acts by Lebrun. Bühnenspiele. Kupferberg (Mainz, 1825). Also published by Reclam (Leipzig, n.d.).

Deutsches Liebhabertheater 5-7-56

Hunchback. Usual subtitle, or, City and Country. By James Sheridan Knowles. Drama in five acts. Lacy vol. 67.

Hough and Meyers 9-16-56
Hough and Meyers 10-1-56
Hough's Company 3-25-57
Hough's Company 4-27-57
Hough's Company 5-23-57
National Theater 9-21-57

Hunderttausend Thaler. Correct title: Einmal Hunderttausend Thaler. Humorist posse mit Gesang in three acts. Written in couplets. By D. Kalisch. A Hofmann and Co. (Berlin,

n.d.). Not available.

Deutsches Liebhabertheater 12-21-57
Deutsches Liebhabertheater 1-16-60

Hyman Levi in Pomern; oder wer ist die Hässlichste. This is probably one of the following pieces:
Heimann Levi als Soldat. Posse in one act by Cl. Bauer.
Heimann Levi auf der Alm. Komische Genrebild mit Gesang, in one act, by W. Drost. Bloch (Berlin, n.d.).

Thalia Gardens 9-14-62

Idiot Boy. By Southey. Dramatic reading in costume by Mrs. C.N. Sinclair. See text and Appendix I.

5-18-59

Idiot Witness. Usual subtitle, or, a Tale of Blood. Melodrama in two acts by John Thomas Haines. Lacy vol. 46, #687.

Hough's Company 4-11-57
Hough and Meyers 10-18-56

Ingomar, the Barbarian. Drama in five acts, by Maria Lovell, adapted from Fr. Halm, Freiherr von Münch-Bellinghausen. Fr. Stan. Dr. #89. Lacy vol. 75.

Hough and Meyers 9-17-56
Hough and Meyers 9-30-56
Hough's Company 3-23-57
Hough's Company 4-14-57
Hough's Company 5-1-57
Hough's Company 5-19-57
McVicker's Company 6-17-59

Ingomar, der Sohn der Wildniss. Drama in five acts, by Friedrich Halm, Freiherr von Münch-Bellinghausen. Werke, Gerolds Sammelte (Wien, 1873), 12 Bd.

Deutsches Liebhabertheater 6-1-57

Ion. Usual subtitle, or, the Foundling of Argos. Classical play by Sargeant Talfourd. Privately printed (London, 1836). Fr. Stan. Dr. #1.

Hough's Company 6-22-57

Ireland as it is. Irish comedy in three acts by J. H. Amherst. Fr. Stan. Dr. #113.

Hough and Meyers 10-4-56
Hough's Company 5-27-57

Ireland as it was. Irish comedy in two acts by J. H. Amherst. Lacy vol. 81.

Farren's Company 9-25-58

Irish Emigrant. Usual subtitle, or Temptation. Also known as

Temptation; or the Irish Emigrant. Comedy in two acts by John Brougham. Lacy vol. 82.

Hough and Meyers	10-3-56
Hough and Meyers	10-8-56

Irish Heiress. Correct title: West-End; or the Irish Heiress. Comedy in five acts by Dion Boucicault. Fr. Stan. Dr. #326.

Hough and Meyers	9-24-56
Sallie St. Clair's Varieties	1-9-57
Hough's Company	3-27-57
Hough's Company	5-14-57
Hough's Company	6-18-57

Irish Lion. Farce in one act by John Baldwin Buckstone. Dick's Stan. Plays v. 11.

Hough and Meyers	9-26-56
Sallie St. Clair's Varieties	1-8-57
Hough's Company	5-28-57

Irish Tiger. Farce in one act by John Maddison Morton. First performed in London 1846. Lacy vol. 34.

Hough and Meyers	10-9-56

Irish Tutor. Usual subtitle, or, New Lights. Comedy in one act, adapted from the French, by Richard Butler. Lacy vol.36.

Hough and Meyers Co.	9-30-56

Iron King. No data available.

Hough's Company	4-8-57

Irrthum in allen Ecken. Correct title, Die Zerstreuten; oder Irrthum in allen Ecken, q.v. Posse in one act by August von Kotzebue. Dramatische Werke Ausw, Kummer (Leipzig, n.d.), 10 Bd. But there is also a play called Irrthum auf allen Ecken. Lustspiel by F. L. Schröder. Dramatische Werke (Berlin, 1831), 4 Theilungen.

Thalia Gardens (advertised as by Kotzebue)	8-24-62

Jack Sheppard, the House Breaker. Drama adapted from Harrison Ainsworth's novel. Dramatic versions by:

Buckstone, John Baldwin. Jack Sheppard. Taylor's Mi. Dr. #53.

Greenwood, Thomas. Jack Sheppard; or the House Breaker of the Last Century. Cum. Mi. Dr. vol. 15 (Drama in 5 acts).

(White, G?) The Life and Death of Jack Sheppard. Lacy vol. 23.

Hough's Company	5-16-57
Farren's Company	10-6-58

(Der) Jahrmarkt zu Rautenbrunn; oder der Teufel im Bacheloken. Normally the subtitle would read, oder der Teufel im Kachelofen. But the correct title is: Der Pelzpalatin und der Kachelofen; oder der Jahrmarkt zu Rautenbrunn. Cf. Der Teufel ist da! below. Posse mit Gesang, in three acts, by Hopp. Künast (Wien, n.d.).

Deutsches Liebhabertheater 12-15-62

Jane Eyre; oder die Waise aus Lowood. Schausspiel in four acts by Charlotte Birch-Pfeiffer, after Currer Bell [Charlotte Bronte]. Gesammelte dramatische Werke, Reclam (Leipzig, n.d.), 14 Bd. Also advertised as Die Waise aus Lowood, q.v. Cf. also Die Million die Waise, by Harry Morton. Cf. Rochester.

Deutsches Liebhabertheater 3-28-60
Deutsches Liebhabertheater 4-17-61

Jealous Wife. Comedy in three acts by George Colman the Elder. Lacy vol. 25.

St. Louis Varieties 10-13-55
Hough's Company 6-9-57

Jeder sege vor seiner Thür. Correct title: Jeder fege vor seiner Thür. Lustspiel in one act by L. Schneider. Repertoire des Auslandes, Bloch (Berlin, n.d.), 10 Bd.

Deutsches Liebhabertheater 4-19-58

Jessie Brown; or the Siege of Lucknow. Correct title: Jessie Brown; or the Relief of Lucknow. Drama in three acts by Dion Boucicault. Lacy vol. 38.

Farren's Company 9-18-58

Josh Bigelow's Courtship. Yankee farce, anonymous, used by Mr. and Mrs. George Locke in Chicago 1856.

Hough's Company 6-5-57

Jugend muss austoben. Cf. Auch ein Schwiegervater; oder Jugend muss austoben which is the same. Lustspiel in one act by Angely. Komische Theater, Berendsohn (Hamburg, 1836), 3 Bd.

Tivoli Theater 7-22-58

(Der) jüngere Sohn. This is an introductory play to Birch-Pfeiffer's Hinko, q.v. Gesammelte dramatische Werke, Reclam (Leipzig, n.d.), 12 Bd.

Deutsches Liebhabertheater 4-19-58

Junker Otto; oder wie Man aus einen Knaben ein Mädchen macht. Leuch gives subtitle as oder ein Weib wie es nicht sein soll. Cf. Drei Braute auf Einmal, above. Lustspiel in

four acts by Benedix. Gesammelte dramatische Werke, J. J. Weber (Leipzig, 1860), 12 Bd.

Deutsches Liebhabertheater 11-11-61

Junker und Knecht; oder die Rothe Tama am Giesbach. Subtitle not verified. Charakterbild mit Gesang in three acts by Kaiser. Künast (Wien, n.d.).

Deutsches Liebhabertheater 1-13-58

(Der) Junker vom Lande; oder was sich liebt das neckt sich. Correct title: Was sich liebt. Komödie und Tragödie in three acts and a prologue; author unknown. Böhm (Berlin, 1893).

Deutsches Liebhabertheater 1-1-61

Kabale und Liebe. Trauerspiel in five acts by Schiller. Cotta Nchf. (Stuttgart, 1879).

Deutsches Liebhabertheater 3-1-58

(Der) Kaiser und der Seiler. Prologue in one act by Charlotte Birch-Pfeiffer to her play Steffen Langer aus Glogau, q.v. Dramatische Werke, Reclam (Leipzig, n.d.), 17 Bd.

Deutsches Liebhabertheater 1-13-62
Deutsches Liebhabertheater 4-24-56

(Der) Kammerdiener. Posse in four acts by A. Wolff. Universal-Bibliothek. Reclam (Leipzig, n.d.), Nr. 240. Another by the same title by Th. Gassmann, lustspiel in one act. Bloch (Berlin).

Deutsches Liebhabertheater 8-31-58

(Die) Kapuziner Predigt. By Fr. von Schiller, occuring in his "Wallenstein's Lager." Parodied by Karl Maria von Weber.

Tivoli Theater 6-6-58

Karl XII. Usual title Karl XII auf d. Heimkehr. Lustspiel in four acts by Toepfer. Gesammelte dramatische Werke, Duncker and Humblot (Leipzig, 1873), 4 Bd.

Deutsches Liebhabertheater 11-21-59

Katharine and Petruchio. Comedy in five acts by David Garrick. Lacy vol. 62. Cf. Taming a Shrew, below.

Sallie St. Clair's Varieties 1-8-57
Sallie St. Clair's Varieties 1-16-57

(Das) Käthchen von Heilbronn. Usual subtitle: oder die Feuerprobe. Grosses historisches Ritterschausspiel in five acts, by Kleist. F. Dümmler's Verlag (Berlin, n.d.), and Reclam (Leipzig, n.d.). Prologue of play: Das heimliche

Gericht, q.v. above.

Deutsches Liebhabertheater 12-16-61

King's Gardener. Usual subtitle or Nipped in the Bud. A Yankee farce in one act by Charles Selby. Dick's Stan. Plays vol. 3. Cf. Nipped in the Bud.

Hough and Meyers 9-8-56

Kiss in the Dark. Farce in one act by John Baldwin Buckstone. Lacy vol. 6.

St. Louis Varieties	10-10-55
Hough and Meyers	10-14-56
Sallie St. Clair's Varieties	1-9-57
Hough's Company	4-16-57
National Theater	9-22-57
National Theater	9-24-57

Köck und Güste. Posse mit Gesang in one act by W. Friedrich. Bloch (Berlin, n.d.). Not available.

Deutsches Liebhabertheater	4-4-58
Deutsches Liebhabertheater	4-23-62

(Das) König's Befehl. Lustspiel in four acts by Karl Toepfer. A eulogy on Frederick II. Gesammelte dramatische Werke, Duncker und Humblot (Leipzig, 1873), 4 Bd.

Deutsches Liebhabertheater 3-22-58

Kunst und Natur. Lustspiel in four acts by Albini. Kühling and Güttner (Berlin, n.d.); also published by Reclam (Leipzig, n.d.). Cf. Natur und Kunst.

Deutsches Liebhabertheater 3-28-59

(Die) Kurmärker und die Picarde. Genrebild mit Gesang in one act, by L. Schneider. Bloch (Berlin, n.d.).

Deutsches Liebhabertheater 5-2-59

(Der) Küss an den Ueberbringer. Lustspiel in one act by Herzenskron, after Scribe. Kunast (Wien, n.d.). Not available.

Thalia Gardens 6-29-62

Lady of Lyons. Usual subtitle, or Love and Pride. Drama in five acts Edward, Lord Bulwer-Lytton. Fr. Stan. Dr. #3. Dick's Stan. Plays vol. 8.

St. Louis Varieties	10-2-55
St. Louis Varieties	10-12-55
Hough and Meyers	9-4-56
Hough and Meyers	10-14-56
Sallie St. Clair's Varieties	1-17-57
Hough's Company	4-13-57
Farren's Company	9-20-58
McVicker's Company	6-16-59

(Das) Landhaus an der Heerstrasse. Fastnachtspiel in one act by August von Kotzebue. Dramatische Werke Ausw.. Kummer (Leipzig, n.d.), 10 Bd.

Thalia Gardens 7-6-62

Lawyer's Clerk. Correct title, The Lottery Ticket; or the Lawyer's Clerk. q.v. Comedy in one act by Samuel Beazley. Lacy vol. 68.

Hough's Company 5-6-57

(Der) Leiermann und sein Pflegekind. Volksstück in five acts by Charlotte Birch-Pfeiffer. Gesammelte dramatische Werke, Reclam (Leipzig, n.d.), 7 Bd.

Deutsches Liebhabertheater 11-18-61

Lend me Five Shillings. Farce in one act by John Maddison Morton, adapted from the French play Riche d'Amour. Lacy vol.30.

Scheduled, but not given. Professor Griffith's Class in elocution. See text. 6-10-59

Leonore. Schausspiel in three acts by Charlotte Birch-Pfeiffer after Auerbach's Die Frau Professorin. This is the second part of Birch-Pfeiffer's Dorf und Stadt, q.v. Gesammelte dramatische Werke, Reclam (Leipzig, n.d.), 18 Bd. Cf. s'Lorle aus dem Schwarzwald.

Deutsches Liebhabertheater 2-13-60

Liebe kann alles; oder die bezahmte Widerspenstige. This is very probably Der widerspenstigen Zähmung. Lustspiel in five acts by Shakespeare-Deinhardstein. Universal-Bibliothek, Nr. 2494. But note also: Die Widerspenstige. Lustspiel in four acts by Shakespeare-Deinhardstein (Wien, 1839). Liebe kann alles. Lustspiel in four acts by Holbein. Universal-Bibliothek, Reclam (Leipzig, n.d.), Nr. 2135.

Deutsches Liebhabertheater 3-10-56
Deutsches Liebhabertheater 11-4-57

Liebestrank; oder die neue Erfindung. Posse in three acts by Benedix. Gesammelte dramatische Werke, J. J. Weber (Leipzig, 1859), 3 Bd.

Deutsches Liebhabertheater 3-6-59

Life in Old Virginia. Minstrel show. No data available.

Campbell Minstrels 5-21-56
Campbell Minstrels 5-22-56

Limerick Boy. Also known as Paddy Miles' Boy, q.v., Paddy's Trip to America, and Paddy Miles, the Limerick Boy. By James Pilgrim. Fr. Mi. Dr. #184 and Lacy vol. 95.

Hough and Meyers 10-7-56

List und Pflegma. Posse mit Gesang in one act, by Angely. Bloch (Berlin, n.d.).

Deutsches Liebhabertheater 2-8-58

Little Devil; or the Minstrel Boy. This is doubtless Asmodeus; or the Little Devil's Share, q.v.

Hough's Company 6-9-57

Lively Polly. No data available.

St. Louis Varieties 10-12-55

Loan of a Lover. Vaudeville by James Robinson Planche, adapted from Zoé; ou l'Amant prêté by Scribe and Anne Honoré Joseph Mélesville. Lacy vol. 9.

St. Louis Varieties	10-2-55
St. Louis Varieties	10-10-55
Hough and Meyers	9-5-56
Hough's Company	3-26-57
Hough's Company	5-1-57
Hough's Company	5-13-57
Hough's Company	6-17-57

Locked in with a Lady. Usual subtitle, A Sketch from Life. By H. R. Addison. Lacy Ama. Th. vol. 7.

Sallie St. Clair's Varieties 1-10-57

London Assurance. Comedy in five acts by Dion Boucicault. Ed. by Alfred B. Sedgwick. De Witt Publishing House (1877). Lacy vol. 34.

Farren's Company 9-30-58

Lorbeerbaum und Bettelstab; oder drei Winters eines deutschen Dichters. Schausspiel in three acts by Karl von Holtei. Theater Trewendt (Breslau, 1845), 1 Bd. Cf. Bettelstab und Lorbeerbaum, above.

Deutsches Liebhabertheater 11-26-60

Lorenz und seine Schwester. Posse mit Gesang in one act, by Friedrich. Bloch (Berlin, n.d.).

Tivoli Theater 7-10-59

s'Lorle aus dem Schwarzwald; oder Dorf und Stadt. Also known as Dorf und Stadt; oder die Frau Professorin, q.v. Also advertised simply as Lorle. Also known as s'Lorle im Schwarzenwald. Augustin Daly has an English translation Lorle's Wedding. s'Lorle aus dem Schwarzwald, two acts, is the first unit of Dorf und Stadt, q.v. By Charlotte Birch-Pfeiffer.

Deutsches Liebhabertheater 2-13-60

Lottery Ticket. Also advertised as the Lotterie Billet. Correct title: The Lottery Ticket; or the Lawyer's Clerk. Cf. The Lawyer's Clerk. Comedy in one act by Samuel Beazley. Lacy vol. 68.

Hough's Company	4-13-57
Farren's Company	10-6-58

Love Chase. Comedy in five acts by James Sheridan Knowles. Lacy vol. 68.

Hough's Company	6-11-57
Farren's Company	10-5-58

Love in all Corners. Farce in one act by Frank Dumont. Frank Dumont's Minstrel Joke Book (Chicago, 1898).

Farren's Company	9-25-58

Love in Humble Life. Comedy in one act by J. H. Payne, adapted from Scribe's Michel et Christine. Lacy vol. 21.

National Theater	9-23-57

Love, Law, and Physic. Farce in two acts by James Kenney. First performed in London 10-20-1812. Dicks' Stan. Plays vol. 15.

Hough's Company	5-14-57

Lovers of the Rhine. Circus spectacle. No data available.

Antonio Brothers Circus	9-6-60

Love's Sacrifice; or the Rival Merchants. Drama in five acts by George William Lovell. Lacy vol. 67.

Hough and Meyers	9-26-56
Hough and Meyers	10-13-56
Hough's Company	5-12-57
McVicker's Company	6-14-59

Lucille, a Story of the Heart. Domestic drama in three acts by William Bayle Bernard, adapted from the poem by Owen Meredith (Robert Lytton). Fr. Stan. Dr. #362. Lacy vol. 28.

National Theater	9-25-57

Lucretia Borgia, the Poisoner. Drama in three acts by Victor Hugo. An operatic version with music by Donizetti. Most popular English version of the play is by John M. Weston. Dick's Stan. Plays vol. 22. German version translated by Preuss.

Hough and Meyers	9-20-56
Hough and Meyers	10-7-56
Hough's Company	3-28-57
Hough's Company	4-17-57
Hough's Company	4-21-57
McVicker's Company	6-18-59
Deutsches Liebhabertheater (translated by Preuss)	2-10-62

Luke the Laborer. Usual subtitle, or, the Lost Son. Another variant subtitle, or, the Sailor's Return. Melodrama in two acts by John Baldwin Buckstone. Lacy vol. 69, #1026.

National Theater 9-17-57

Lumpaci Vagabundus; oder das liederliche Kleeblatt. Cf. Der böse Geist Lumpaci Vagabundus, above. Zauperposse-Gesang in three acts, by Johann Nestroy. Gesammelte Werke, Bonz and Co. (Stuttgart, 1891), 1 Bd. Cf. Die Wette im Feenreich.

Tivoli Theater 7-4-58

(Der) Lumpensammler von Paris. Drama in five acts by L. Schneider from the French. Repertoire des Auslandes, Bloch (Berlin, n.d.), 17 Bd.
Two other possibilities:
Der Lumpensammler von Paris. Drama in five acts and a prologue, by Heinrich Smidt from the French of Pyat. Hayn's Erben (Berlin, n.d.).
Der Lumpensammler von Paris. Drama in five acts and a prologue, by Schrutz from the French of Pyat. Reclam (Leipzig, n.d.).

Deutsches Liebhabertheater 12-26-60

Macbeth. Tragedy in five acts by William Shakespeare. Lacy vol.9.

Hough's Company 5-22-57
Farren's Company 10-4-58
McVicker's Company 6-20-59

Mad Anthony Wayne. Circus performance. No data available.

Spaulding and Rogers Co. 8-17-52

Madelaine; or the Belle of the Faubourg. A variant subtitle: the Orphan of Paris. Drama by Mrs. P. C. Cunningham, written for Julia Dean (New York, 1851). Fr. St. Dr. #262. Cf. the Belle of the Faubourg. Also Madelaine, the Belle of the Faubourg. Drama in three acts by Wm. V. Spenser (Boston, 1856).

Hough's Company 5-6-57

Maid of Croissey; or the Cross of Gold. Usual subtitle, or Theresa's Vow. Drama in two acts by Mrs. Catharine F. Gore. Chapman and Hall (London, 1835), Dick's Stan. Plays vol. 5.

Hough's Company 3-24-57
National Theater 9-18-57

Maid of Milan. Correct title: Clari; or the Maid of Milan. Drama in three acts by John Howard Payne, music by Sir Henry Bishop. Dick's Stan. Plays vol. 18.

Hough and Meyers 10-17-56

Maid with the Milking Pail. Sometimes known as Milly, the Maid with the Milking Pail. Comedy in one act. By John Baldwin Buckstone. Lacy vol. 10.

Sallie St. Clair's Varieties	1-14-57
Farren's Company	9-27-58
McVicker's Company	6-18-59

La Maja de Seville. No data available.

St. Louis Varieties	10-10-55
St. Louis Varieties	10-11-55

Maniac. By Lewis. Dramatic recitation by Hough's Co. 5-28-57
See text and Appendix I.

(Die) Mann mit der eisernen Maske. Drama in five acts by Lebrun after Arnold and Fournier. Bühnenspiele, Kupferberg (Mainz, 1838), 2. Theilungen.

Deutsches Liebhabertheater 5-5-61

Marie die Tochter des Regiments. Also known as Marie, die Regimentstochter. Komische Oper in two acts by C. Gollmick, from the French of St. Georges and Bayard. Music by Donizetti. Schott's Söhne (Mainz, n.d.).

Deutsches Liebhabertheater 11-4-61

Marietta und Jeanetton; oder die Markedenterin der Republik. Usual subtitle: oder, die Heirath vor der Trommel, q.v. Vaudeville in three acts by Friedrich, after Dumas, music by Stiegmann.

Deutsches Liebhabertheater	12-23-61
Deutsches Liebhabertheater	1-1-62

Married Rake. Farce in one act by Charles Selby. Lacy vol. 71.

St. Louis Varieties	10-4-55
Sallie St. Clair's Company	1-12-57
Hough's Company	5-4-57
Hough's Company	5-5-57

Masks and Faces, or, Before and Behind the Curtain. Comedy in two acts by Tom Taylor and Charles Reade. Dick's Stan. Plays vol. 22. Cf. Peg Woffington; aller ein Blick hinter den Coulissen.

Mathilde. Usual subtitle: oder ein Weib wie es sein soll. Schausspiel in four acts by Benedix. Gesammelte dramatische Werke, J. J. Weber (Leipzig, 1874), 9 Bd.

Deutsches Liebhabertheater 5-12-61

Die Memorien des Teufels. Correct title: Die Memoiren des Teufels. Lustspiel in three acts by Schneider, from the French. Repertoire des Auslandes, Bloch (Berlin, n.d.), 11 Bd.

Deutsches Liebhabertheater 11-15-58

Merchant of Venice. Comedy in five acts, by William Shakespeare.
Shylock scenes from, by H. N. Smith, afternoon and evening. Lacy vol. 25. 7-12-56
The Trial Scene, by Mrs. C. N. Sinclair 5-18-59

Merry Cobbler. Farce comedy by John Fraser. Atkinson Collection, Rare Book Room, University of Chicago.

Hough and Meyers 10-13-56

Merry Wives of Windsor. Comedy in five acts by William Shakespeare.
Falstaff scenes from, by H. M. Smith, afternoon and evening. Lacy vol. 65. 7-12-56

Michael Erle, the Maniac Lover. Usual subtitle, or, the Fayre Lasse of Lichfield. Melodrama in two acts by Thomas Egerton Wilkes. First performed London 12-26-39. Lacy vol. 33.

National Theater 9-16-57

(Die) Million der Waise. By Harry Morton. No data available. Advertised as being adapted from Jane Eyre (the book), and as a continuation, but independent unit, of Birch-Pfeiffer's Die Waise von Lowood, q.v. Advertised as being in three acts, five scenes. Cf. Jane Eyre.

Deutsches Liebhabertheater 4-21-61

Miner's Life. Advertised in English, but a German play given in German. This is Unter der Erde; oder Freiheit und Arbeit. q.v.

Deutsches Liebhabertheater 4-16-60

Money. Usual subtitle, or Duplicity Exposed. Drama in five acts by Edward, Lord Lytton-Bulwer. (First performed London, 1840.) Dick's Stan. Plays vol. 16. Cf. Geld; oder der Universal Erbe.

McVicker's Company 6-21-59

Mördergrube. This is assigned in advertisement to both Friedrich and Reinold. The Friedrich authorship cannot be verified. But there is a Mördergrube by Lehnhardt: schwank in one act. Carl R. Möckel (Zwickau, n.d.). Reinold's Mördergrube has the subtitle oder Pietsch im Wachsfigurenkabinett. Posse mit Gesang in one act. Bloch (Berlin, n.d.).

Deutsches Liebhabertheater (by Friedrich?) 8-31-58
Thalia Gardens (by Reinold) 9-28-62

Morning Call. A polite comedy in one act by Charles Dance. Lacy vol. 22.

Read by Mrs. C. N. Sinclair 5-18-59

Mose, the New York Fireman. Anonymous. Probably adapted from the

New York Fireman and the Bond Street Heiress, q.v. Cf. The Fireman.

Farren's Company 10-1-58

Mr. and Mrs. Peter White. Farce by Richard John Raymond. Fr. Mi. Dr. #239.

Farren's Company 9-21-58

Müller und Miller; oder wie wird das Enden? Subtitle not verified. Posse in two acts by Alexander Elz. Bloch (Berlin, n.d.).

Deutsches Liebhabertheater 1-16-59
Thalia Gardens 9-21-62

Müller und Schulze; oder die Männer des "Kladderadatsch." Short comic dialogues in the Kladderadatsch, since 1848 by D. Kalisch. But cf. Müller und Schulze; oder die Einquartierung. Satir-dramatische Genrebild by Rudolf Genée.

Deutsches Liebhabertheater 11-21-58

(Der) Müller und sein Kind; oder der Geisterzug in der Christnacht. Subtitle not verified. Drama in five acts, by E. Raupach. Universal-Bibliothek, Reclam (Leipzig, n.d.), Nr. 1698.

Deutsches Liebhabertheater 1-12-57
Deutsches Liebhabertheater 12-25-58

Muttersegen; oder die neue Fanchon. Usual subtitle is oder die Perle von Savoyen. Schausspiel mit Gesang in five acts by Friedrich (so advertised), from the French of Lemoine. Music by Schäffer. Bloch (Berlin, n.d.). Not available. Cf. Muttersegen; oder die neue Fanchon. Drama mit Gesang, from the French by F. Bartels. Literar. Institut (Leipzig, n.d.).

Deutsches Liebhabertheater 12-5-59
Deutsches Liebhabertheater 12-12-59

Mutterliebe; oder Marie-Anne, ein Weib aus dem Volke. Correct title simply Marie-Anne, ein Weib aus dem Volke. Drama in five acts by L. Schneider from the French. Repertoir den Ausland, Haynes Erben (Berlin, n.d.), 15 Bd. Cf. the following:

Marie-Anne; oder ein Weib aus dem Volke. Schausspiel in five acts, by A. Jahn, from the French.

Marie-Anne, ein Weib aus dem Volke. Schausspiel in five acts by Dräxler-Manfred, from the French.

Marie-Anne. Drama in five acts by Mendelssohn, from the French.

Deutsches Liebhabertheater 2-8-56
Deutsches Liebhabertheater 5-2-56
Deutsches Liebhabertheater 3-14-59

(Der) Nachtwächter. Posse in versen in one act by Körner. Uni-

versal-Bibliothek, Reclam (Leipzig, n.d.), Nr. 185.

Deutsches Liebhabertheater 2-28-56
Deutsches Liebhabertheater 12-26-58
Deutsches Liebhabertheater 1-2-59

Narciss. Trauerspiel in five acts by A. E. Brachvogel. G.R.N.u. Dram., Costenoble (Jena, 1879), 10 Bd.

Deutsches Liebhabertheater 1-31-60

Natur und Kunst. Correct title is Kunst und Natur, q.v. Lustspiel in four acts by Albini. Kühling und Güttner (Berlin, n.d.); also published by Reclam (Leipzig, n.d.).

Deutsches Liebhabertheater 5-27-61

Naval Engagements. Comedy in two acts by Charles Dance. Fr. Mi. Dr. #32.

McVicker's Company 6-24-59

Negro Boys. Also under title of Negro Boys No. 1. Probably a song and dance vaudeville performance. No data available.

Deutsches Liebhabertheater 12-5-58
Turngemeinde 12-19-58

New York Fireman. Usual title New York Fireman and the Bond Street Heiress. Cf. The Fireman. Cf. Mose the New York Fireman.

Hough and Meyers 9-13-56

Nicht vom Posten. Lustspiel in one act by Angely. Komische Theater, Berendsohn (Hamburg, 1841), 3 Bd.

Thalia Gardens 10-5-62

Nichte und Tante; oder die Kolnische Wasserkur. Subtitle not verified. Lustspiel in one act by Görner. Görner Almanach, 1 Bd.

Deutsches Liebhabertheater 1-1-60
Deutsches Liebhabertheater 3-20-60
Deutsches Liebhabertheater 4-23-62

Nick of the Woods. Drama in three acts by Miss L. H. Medina from the novel by Dr. R. M. Birds. Fr. Stan. Dr. #265. There is also a melodrama in two acts, with the same title, subtitle--or the Altar of Revenge, by J. H. Naines. Atkinson Collection, Rare Book Room, University of Chicago.

Henderson's Company 11-6-58
Henderson's Company 11-11-58

Nipped in the Bud. Correct title The King's Gardener, or Nipped in the Bud, q.v. Yankee farce in one act by Charles

Selby. Dick's Stan. Plays vol. 3.

Hough and Meyers 9-12-56

Nummer 23; oder die vier Hamburger Dienstplichtigen. Advertised as by J. H. David. No data available on this title or author. But there is a Nummer 28. Lebensbild mit Gesang in three acts, by O. F. Berg. Künast (Wien, n.d.).

Deutsches Liebhabertheater 5-18-58

Nummer 777; oder wer ist der Glückliche. Posse in one act by Lebrun. Universal-Bibliothek, Reclam (Leipzig, n.d.), Nr. 604. Cf. Das Haus in der Lotterie, above.

Deutsches Liebhabertheater 2-28-56
Deutsches Liebhabertheater 12-31-56
Deutsches Liebhabertheater 8-24-62

Nur ein Silbergroschen. Schwank in one act by W. Friedrich from the French of Clairville. Bloch (Berlin, n.d.). Also by Hayn's Erben (Berlin, n.d.).

Tivoli Theater 5-24-58
Tivoli Theater 6-6-58

Nur kein Theater; oder Lampen-putza und Zettelträger. Subtitle not verified. By Carl Zwengsahn (pseudonym for Langenschwarz). No data available.

Deutsches Liebhabertheater 10-28-61

(Der) Oberst von 18 Jahren. Lustspiel in one act by Schneider, from the French. Repertoire des Auslandes, Bloch (Berlin, n.d.), 9 Bd.

Deutsches Liebhabertheater 6-2-62

Object of Interest. Farce in one act by Joachim Hayward Stocqueler (pseudonym for Joachim Heywood Siddons). Lacy vol. 16.

McVicker's Company 6-23-59

(Eine) Ohrfeige um Mitternacht. By George Starke, music by Edward Stiegmann. No further data available.

Deutsches Liebhabertheater 3-31-61

Old Guard. First known as Napoleon's Old Guard. Drama by Dion Boucicault. Fr. Mi. Dr. #29.

Hough's Company 5-25-57
Hough's Company 5-26-57

Old Put. Circus performance. No data available.

Spaulding and Rogers Co. (Floating Palace?) 8-17-52

Omnibus. Usual subtitle: or, a Convenient Distance. Farce in

one act by Isaac Pocock, altered from R. J. Raymond's Cherry Bounce. Lacy vol. 32.

Hough and Meyers 10-8-56

Othello, the Moor of Venice. Tragedy in five acts by William Shakespeare. Lacy vol. 27.

Hough's Company 4-23-57
Hough's Company 6-10-57

Our American Cousin. Drama in four acts by Tom Taylor. First given in New York 10-18-58. Printed, but not published, 1869. Typewritten copy available in the Rare Book Room, University of Chicago, #53 of Morton Collection, Box 6.

McVicker's Company 6-23-59
McVicker's Company 6-27-59

Paddy Miles' Boy. Cf. the Limerick Boy, above.

Farren's Company 9-30-58

(Ein) Pagenstückchen; oder der alte Fritz und Ballaire. Subtitle not verified. Schwank in one act, by Toepfer. Gesammelte dramatische Werke, Duncker and Humblot (Leipzig, 1873), 4 Bd.

Deutsches Liebhabertheater 2-27-59

(Der) Pariser Taugenichts. Lustspiel in four acts from the French of Bayard, adapted by Toepfer. Bloch (Berlin,n.d.).

Deutsches Liebhabertheater 12-2-57
Deutsches Liebhabertheater 4-11-59

Peg Woffington; oder ein Blick hinter den Coulissen. Advertised in German, but given in English by Farren's Company. This is Masks and Faces: drama by Tom Taylor and Charles Reade. Dick's Stan. Plays vol. 22.

Farren's Company 10-2-58

Pfeffer-Rösel; oder die Frankfurter Messe im Jahre 1297. Schausspiel in five acts, by Charlotte Birch-Pfeiffer. Dramatische Werke, Reclam (Leipzig, n.d.), 1 Bd.

Deutsches Liebhabertheater 5-2-60

Pierro. This is very probably Der Pierrot: komische scene by W. Wiesberg. Wiener Humor. Daberkow (Wien, n.d.). But cf. also Pietra. Tragedy in five acts by Mosenthal. J. J. Weber (Leipzig, n.d.). Pietro, der Wilderer. Volksstück in five acts by Fr. Claus. Kleine (Paderborn, n.d.).

Turngemeinde 12-19-58

Pike's Peak; or the Davenport Boys on a Gold Hunt. Local sketch,

adapted from Pike's Peak; or the Chicago Boys on a Gold Hunt. Given by McVicker's in Chicago 2-23-59.

McVicker's Company	6-24-59
McVicker's Company	6-25-59

Pizarro; or the Death of Rollo. Tragedy in five acts from Kotzebue's Die Spanier in Peru. English versions by Richard Brinsley Sheridan and Dunlap. Lacy vol. 27.

Hough and Meyers	9-22-56
Hough's Company	5-2-57

Pleasant Neighbor. Usual subtitle: or, Connecticut vs. Riches. Farce in one act by Ellen Planche. Fr. Amer. Dr. #61.

Hough's Company	5-18-57
Hough's Company	5-23-57

Pocahontas, or the Gentle Savage. Drama in two acts by John Brougham. Fr. Mi. Dr. #69.

Farren's Company	9-29-58
Farren's Company	10-2-58

Pocahontas Rescuing Captain John Smith. Circus performance. No data available.

Van Amburgh's Menagerie	7-11-55

Poor Pillicoddy. Farce in one act by John M. Morton. Lacy vol.38.

St. Louis Varieties	10-3-55
Hough and Meyers	9-16-56
Sallie St. Clair's Varieties	1-6-57

Preciosa. Usual subtitle: oder, die Zigeuner in Spanier. Schausspiel in four acts by P. A. Wolff, with music by von Weber. Universal-Bibliothek, Reclam (Leipzig, n.d.), Nr. 130.

Deutsches Liebhabertheater	11-26-57
Deutsches Liebhabertheater	12-20-58
Deutsches Liebhabertheater	5-14-60

Podijah B. Peasley. Cf. Abijah J. Peasley, above.

Raising the Wind. Farce in three acts by James Kenney. Lacy vol.3.

Hough's Company	4-14-57
Hough's Company	4-18-57

Ränke und Schwänke der Gegenwart; oder wie's hart zu tage in der Welt hergeht. No data available.

Deutsches Liebhabertheater	2-24-62

Rataplan, der Kleine Tambour. Advertised as by Friedrich, from the French. No data available. There is also a play of

similar title by Pillwitz; no data available.

Deutsches Liebhabertheater 12-9-61

(Die) Räuber. Trauerspiel in five acts by Schiller. Hendel, Halle (Leipzig, n.d.), and by Conrad (Leipzig, n.d.). Cf. The Robbers, below.

Deutsches Liebhabertheater 5-3-58

Rehmt ein Exempel b'ran. Correct title: Nehmt ein Exempel dran. Lustspiel in one act by C. Toepfer. Bloch (Berlin, n.d.).

Thalia Gardens 7-6-62

Reich und Liebe; oder nur 5 Gulden. Subtitle not verified. This is doubtless Reich an Liebe; oder wer borgt mir fünf Mark? Posse in one act, by Friedrich. Bloch (Berlin, n.d.).

Deutsches Liebhabertheater 3-23-57

(Die) Reise auf gemeinschäftliche Kosten. Komische-Gemälde in five acts by Angely. Kühling and Güttner (Berlin, n.d.). Also published by Reclam (Leipzig, n.d.).

Deutsches Liebhabertheater 10-24-60

(Der) reisende Student; oder das Donnerwetter. Mus. Quodlibet in two acts by Schneider. Hayn's Erben (Berlin, n.d.).

Deutsches Liebhabertheater 3-23-57
Deutsches Liebhabertheater 4-4-58
Thalia Gardens 8-10-62

Rendez-vous; or Hide and Seek. Operetta in one act by Richard Ayton, from the French Le Rendez-vous; ou l'amour supposé, by C. B. Fagan. Lacy vol. 43.

Hough's Company 4-30-57

Rent Day. Domestic drama in two acts by Douglas W. Jerrold. Lacy vol. 15.

National Theater 9-24-57

Richard III. Historical drama in five acts by William Shakespeare.

H.M.Smith, scenes from. Afternoon and evening 7-12-56
Hough's Company 4-18-57
Hough's Company 6-20-57
Farren's Company 9-27-58

Richard's Wanderleben. Lustspiel in four acts by G. Kettel, translated from the English of O'Keefe, Wild Oats or the Strolling Players. Hayn's Erben (Berlin, n.d.). Another German version by L. Schneider, lustspiel in four acts. Bloch (Berlin, n.d.).

Deutsches Liebhabertheater 12-26-56

Rich Turk; or the Big-Headed Family. Circus performance. No data available.

North's National Circus 5-21-56

Richelieu; or the Conspiracy. Drama in five acts by Edward, Lord Bulwer-Lytton. Dick's Stan. Plays vol. 6.

Hough and Meyers 9-23-56
Hough's Company 5-20-57
Hough's Company 6-15-57

Robbers. Cf. under German title, Die Räuber. Drama in five acts by Schiller. English versions by B. Thompson (1800) and J. Anderson (1851). Taylor's Mod. Stan. Dr. #103.

Hough's Company 6-6-57
McVicker's Company 6-22-59

Robber's Wife; or the Coiner's Cave. Romantic drama in two acts by I. Pocock. Lacy vol. 69.

Hough's Company 5-30-57

Robert Macaire. Two variant subtitles: or, the Auberge des Adret; or, the Two Murderers. Melodrama in two acts by Charles Selby. Lacy vol. 30.

Hough's Company 4-6-57
Farren's Company 9-24-58

Rob Roy; or "Auld Lang Syne." Correct title: Rob Roy MacGregor; or "Auld Lang Syne." Dramatization of Scott's novel as an operatic drama in three acts by Isaac Pocock. Lacy vol. 3.

Hough's Company 5-29-57

Rochester (German). Drama in three acts by Charlotte Birch-Pfeiffer. This is the second part of Die Waise aus Lowood, q.v. Cf. also Jane Eyre and Die Million die Waise.

Deutsches Liebhabertheater 3-28-60

Roguerries of Thomas. No data available.

National Theater 9-17-57

Romeo and Juliet. Tragedy in five acts by William Shakespeare. Lacy vol. 18.

Hough and Meyers 10-8-56
Hough's Company 4-15-57
Hough's Company 5-11-57
. . . . as Romeo and Julia, translated by Schlegel. Deutsches Liebhabertheater 2-3-62

Rose of Killarney; or a Mother's Prayer. Cf. Alene, the Rose of

Killarney, above. Drama of Edward Stirling. Fr. Amer. Dr. #58.

Hough's Company 5-15-57

Rough Diamond. Farce in one act by John Baldwin Buckstone. Lacy vol. 17.

Hough and Meyers 10-1-56
Hough's Company 3-18-57
Hough's Company 4-29-57
Hough's Company 5-16-57

(Der) sächsische Dorfschulmeister und die Berliner Nähterin. Sololustspiel in three parts by K. J. Kruger. Kramer (Hamburg, n.d.). But cf. also Ein Sachsen in Preussen. Genrebild in one act by Emil Pohl. Bloch (Berlin, n.d.).

Thalia Gardens 6-22-62
Thalia Gardens 7-6-62

Sam Patch in France. By J. P. Adams for Dan Marble.

McVicker's Company 6-27-59

Sängerin und Näherin; oder die Laufbahn einer Kunstlerin. Subtitle not verified. Posse in four acts by Angely. Komische Theater, Berendsohn (Hamburg, n.d.), 3 Bd.

Deutsches Liebhabertheater 2-7-59

Satan in Paris. Usual subtitle, or the Mysterious Stranger. Also known as the Devil in Paris. Drama in two acts by Charles Selby. Adapted from Satan, ou, le Diable à Paris, by Clairville and Dumarin. Wheat and Cornett, New York Dr. vol. 2. Fr. Stan. Dr. #134.

Sallie St. Clair's Varieties 1-6-57
Hough's Company 5-8-57
Henderson's Company 11-11-58

Scenes on the Plantation. Minstrel performance. No data.

Campbell Minstrels 10-31-59
Campbell Minstrels 11-1-59

Schilderungen aus der ersten französischen Revolution. No data available on this title. Possibly: Die französische Revolution. Episch-dramatisch Dichtung in twelve scenes (Bilder), by C. N. Scävola. Verlag d. Vorwart (Berlin, n.d.).

Deutsches Liebhabertheater 3-8-57

(Die) Schleichhändler. Usual subtitle, oder, die Räuberbande am Katsenstein. Lustspiel in four acts by Ernest Raupach. Universal-Bibliothek, Reclam (Leipzig, n.d.), Nr. 1705.

Deutsches Liebhabertheater 4-6-57

Schleswig-Holsteiner auf Reisen. Advertised as by Sackmann. No data available on this title or author. But cf. Die Schleswig-Holsteiner. Drama in three acts by Otto von Völderndorff. Kaiser (Munich, n.d.).

Deutsches Liebhabertheater 5-4-57
Deutsches Liebhabertheater 1-10-59
Deutsches Liebhabertheater 12-25-60

Schloss Greifenstein; oder der Sammetschuh. Schausspiel in five acts with a prologue Zulima, q.v. below, by Charlotte Birch-Pfeiffer. Gesammelte dramatische Werke, 2 Bd.

Deutsches Liebhabertheater 1-20-61

Schneider Fips; oder das Loch in der Mauer. This is Kotzebue's Die Gefährliche Nachbarschaft, q.v. above. Cf. Schneider Fips following. Cf. also Der Verliebte Schneider.

Thalia Gardens 9-7-62

Schneider Fips; oder die gefährliche Nachbarschaft. This is Kotzebue's Die gefährliche Nachbarschaft, q.v. above. Cf. Schneider Fips, above. Cf. also Der verliebte Schneider.

Tivoli Theater 6-13-58

Der Schneider in Floribus. This is doubtless Die Mäntel; oder Schneider in Lissabon. Lustspiel in one act by Carl Blum. Bloch (Berlin, n.d.).

Thalia Gardens 8-24-62

(Die) Schöne Müllerin. Lustspiel in one act by Schneider from the French. Repertoire des Auslandes, Bloch (Berlin,n.d.), 11 Bd. Another version by H. Uhde.

Deutsches Liebhabertheater 12-9-61

School for Scandal. Comedy in five acts by Richard Brinsley Sheridan. Lacy vol. 27.

Sallie St. Clair's Varieties 1-13-57
Farren's Company 10-7-58
Scenes from,Mrs. C.N.Sinclair 5-18-59

Schule der Verliebten; oder die Stufenleiter der Liebe. Correct title: Erziehungs-Resultate. Lustspiel in two acts, by Carl Blum. Universal-Bibliothek, Reclam (Leipzig, n.d.), Nr. 612.

Deutsches Liebhabertheater 10-28-57

Schule des Lebens; oder König und Goldschmied. Subtitle not verified. Schausspiel in five acts by Dr. Ernest Raupach. Dramatische Werke, Hoffmann (Hamburg, n.d.), 15 Bd. Also published by Reclam (Leipzig, n.d.).

Deutsches Liebhabertheater 12-15-62
Deutsches Liebhabertheater 12-22-62

Schwarzer Peter; oder der weibliche Schnurrbart. Schwank in one act, by Görner. Görner Almanach, Bloch (Berlin, n.d.), 2 Bd.

Deutsches Liebhabertheater	6-11-57

The Secret. Farce in one act by William Barrymore, adapted from the French. Lacy vol. 98.

Hough's Company	5-11-57
Hough's Company	5-19-57
Hough and Meyers	9-23-56

Select School. Correct title: To Parents and Guardians. Sometimes known as Bob Nettles. Comedy in one act by Tom Taylor. Lacy vol. 13. Atkinson Collection, University of Chicago.

Hough's Company	5-5-57
Hough's Company	5-9-57

Serious Family. Comedy in three acts by Morris Barnett from the French Mari en Campagne, by Jean Francois Alfred Bayard and A. J. de Vailly. Dick's Stan. Plays vol. 9.

St. Louis Varieties	10-5-55
Hough and Meyers	9-11-56
Hough and Meyers	9-15-56
Hough's Company	4-30-57

Seven Clerks. Usual subtitle, or, the Denouncer, q.v. above. Also known as the Three Thieves and the Denouncer. Drama in two acts by T. E. Wilkes. Lacy vol. 40.

Hough's Company	4-10-57

Shipwrecked Mariner; or a Voyage on Land and Sea. By F. Robertson. No data available.

H.M.Smith's Circus, afternoon and evening.	7-12-56

Shoemakers of Bagdad. No data available.

H.M.Smith's Circus, afternoon and evening.	7-12-56

(Von) Sieben die Hässlichste. Lustspiel in four acts by Angely, after Todd. Bloch (Berlin). Also in three acts with a prologue, by Angely. Universal-Bibliothek. Reclam (Leipzig, n.d.), Nr. 175.

Deutsches Liebhabertheater	12-1-56
Deutsches Liebhabertheater	12-4-56
Deutsches Liebhabertheater	1-1-57

Sieben Mädchen in Uniform. By Angely from the French, in following arrangements:
Posse in one act. Saunier (Stettin, 1831).
Liederspiel in one act. Bloch (Berlin, n.d.).
Singspiel in one act. Reclam (Leipzig, n.d.).

Polterabend Scherz. Universal-Bibliothek, Bloch (Berlin, n.d.), Nr. 226.

Deutsches Liebhabertheater 5-2-59

Sketches in India. Comedy adapted by Thomas Morton from the opera. An Englishman in India, by William Dimond and Sir Henry Bishop. Fr. Stan. Dr. #90.

St. Louis Varieties	10-13-55
Hough and Meyers	10-15-56
Hough and Meyers	10-18-56
Sallie St. Clair's Varieties	1-13-57
Hough's Company	5-7-57
McVicker's Company	6-14-59

(Die) Sklaven. Schausspiel in three acts by Benedix. Gesammelte dramatische Werke, J. J. Weber (Leipzig, 1872), 1 Bd.

Deutsches Liebhabertheater 11-20-56

Slasher and Crasher. Farce in one act by John M. Morton. Cf. Crasher and Slasher, above. Lacy vol. 8.

Hough and Meyers 10-17-56

Soiree d'Ethiope. Minstrel performance. No data available.

Campbell Minstrels	10-31-59
Campbell Minstrels	11-1-59

Soldier's Daughter. Comedy in five acts by Andrew Cherry. Fr. Stan. Dr. #97.

Hough and Meyers	10-4-56
Hough's Company	5-4-57

(Der) Sonnwendhof; oder der Brandstifter. Volksschausspiel in five acts, by S. H. Mosenthal. Gesammelte Werke, Verl. Anst. (Stuttgart, 1878), 6 Bd. Also published by Reclam (Leipzig, n.d.).

Deutsches Liebhabertheater 4-14-61

Spectre Lover. No data available. Possibly the Spectre Bridegroom, or a Ghost in Spite of Himself. Farce in two acts by W. T. Moncrieff. Lacy vol. 35.

Hough's Company 6-12-57

Spirit of '76. Circus or Floating Palace performance. Cf. text and Appendix I. No data available.

Spaulding and Rogers Co. 8-17-52

Stadt und Land; oder der Viehhändler aus Ober Oestreich. Posse mit Gesang in two acts by Fr. Kaiser. Künast (Wien, n.d.).

Deutsches Liebhabertheater 11-12-60

Stage Struck Family. Usual subtitle: or, the Loves of Augustus Portarlington and Celestina Beverley. Farce in one act by William Dimond. Lacy vol. 10.

St. Louis Varieties 10-11-55

Steffen Langer aus Glogau; oder der Holländische Kamin. Lustspiel in four acts, with an introductory play Der Kaiser und der Seiler, q.v. By Charlotte Birch-Pfeiffer. Dramatische Werke, Reclam (Leipzig, n.d.), 17 Bd.

Deutsches Liebhabertheater 4-23-56
Deutsches Liebhabertheater 1-13-62

St. George and the Dragon. Circus spectacle. No data available.

Lent's Circus 5-21-57

Still Waters Run Deep. Drama in three acts by Tom Taylor from the French novel Le gendre by Charles de Bernard. Lacy vol.22.

Hough and Meyers 9-10-56
Hough's Company 6-16-57
Hough's Company 6-18-57

Stranger. Drama in five acts, English version of Kotzebue's Menschenhass und Reue, Dramatische Werke Ausw., Kummer (Leipzig, n.d.), 10 Bd. William Dunlap's translation was the most popular; never published. Cf. version by Benjamin Thompson and Richard B. Sheridan, Lacy vol. 22.

St. Louis Varieties 10-14-55
Hough and Meyers 9-5-56
Hough and Meyers 9-25-56
Sallie St. Clair's Varieties 1-7-57
Hough's Company 5-21-57

Stubbins Family. No data available.

St. Louis Varieties 10-11-55

Students reiche. Correct title: Studentenstreiche; oder Humoristische Studien. Schwank in one act, by C. Bernard. Bloch (Berlin, n.d.). But cf. Humoristische Studien, above.

Deutsches Liebhabertheater 2-13-59

(Ein) Stünchen in der Schule. Liederspiel in one act by Friedrich. Bloch (Berlin, n.d.).

Deutsches Liebhabertheater 3-20-60

(Ein) Stündchen Incognito; oder Ehrlich wahrt am längsten. Subtitle not verified. Lustspiel in one act by Toepfer. Gesammelte dramatische Werke, Duncker and Humblot (Leipzig, 1873), 1 Bd.

Deutsches Liebhabertheater 8-9-58

Swiss Cottage. Usual subtitle: or, Why Don't She Marry? Musical comedy in one act by Thomas Haynes Bayly. Dick's Stan. Plays vol. 9.

(First) National Theater	5-14-53
Hough and Meyers	9-17-56
Hough's Company	3-31-57
Hough's Company	4-1-57
Hough's Company	4-20-57
Hough's Company	5-15-57

(Die) Talentprobe. Lustspiel in one act by F. W. Gubitz. Kühling and Güttner (Berlin, n.d.).

Thalia Gardens	6-22-62

Taming a Shrew. Correct title: The Taming of the Shrew. Comedy in five acts by William Shakespeare. Cf. Katharine and Petruchio, above.

Hough's Company	5-9-57

Tantchen Unverzagt; oder der geprellte Mucker. Lustspiel in three acts by Görner. Görner Almanach, Bloch (Berlin, n.d.), 6 Bd.

Deutsches Liebhabertheater	2-17-62

(Der) Teufel ist da! oder der Jahrmarkt zu Rautenbrunn. Correct title is Der Pelzpalatin und der Kachelofen; oder der Jahrmarkt zu Rautenbrunn. Posse mit Gesang in three acts by Hopp. Künast (Wien, n.d.). Cf. Der Jahrmarkt zu Rautenbrunn, above.

Deutsches Liebhabertheater	12-16-60

(Die) Teufels-Mühle am Wienerberg. Volksmärchen mit Gesang in four acts by L. Huber. Music by Müller. Künast (Wien, n.d.). Cf. also Die Teufels-Mühle am Wienerberg. Dramatische Volksmärchen by K. F. Hensler.

Deutsches Liebhabertheater	3-3-62
Deutsches Liebhabertheater	3-10-62

Therese; or the Orphan of Geneva. Melodrama in three acts by John Howard Payne, adapted from Thérèse; ou l'orphelin de Génève by Victor Ducange. Fr. Stan. Dr. #111.

Hough and Meyers	9-18-56
Hough's Company	3-26-57

Three Fast Women. Usual title: Three Fast Men; or the Female Robinson Cruesoes. Given by McVicker's in Chicago 1858.

Henderson's Company	11-20-58

Three Lovers. No data available.

Hough's Company	4-10-57
Hough's Company	4-11-57

(Die) Tochter des Gefangenen. By Charlotte Birch-Pfeiffer, from the French. Cf. also Birch-Pfeiffer's Tochter des Südens. No data available.

Deutsches Liebhabertheater 12-7-58

(Die) Tochter Pharaonis. Comedy in one act by Kotzebue. Werke 16 Bd. Cf. Die Tochter Pharaonis: dramatische märchen in three acts by Marie Schmidt. Rieter-Bildern (Leipzig, 1877).

Thalia Gardens 9-21-62

Tom and Jerry in Davenport. Probably adapted from Tom and Jerry; or Life in London. Drama in three acts by W. T. Moncrieff. Lacy vol. 88.

Farren's Company 10-8-58

Toodles. Domestic drama in two acts by William Evans Burton, adapted from the Farmer's Story; or the Broken Heart, by Bayle Bernard. Fr. Mi. Dr. #54.

Hough and Meyers 9-18-56
Sallie St. Clair's Varieties 1-17-57
Hough's Company 5-28-57

(La) Tour de Nesle. Usual subtitle: or, the Chamber of Death. Historical drama in three acts by George Almar, from the French of Alexandre Dumas, père, and Frederic Gaillardet. Cumb. Mi. Dr. vol. 6.

Hough's Company 3-31-57
Hough's Company 4-1-57
Hough's Company 4-20-57
Hough's Company 4-25-57

Tournament. Circus spectacle. No data available.

Dan Rice's Hippodrome 9-11-52

(Der) Traum eines armen Schusters; oder der verwundschene Prinz. Correct title: Der verwundschene Prinz q.v. Schwank in three acts by Johann von Plötz. Deutsches Bühne, G. Franz Verl. (Munich, 1847), 2 Bd.

Thalia Gardens 8-3-62

(Einen) Tür will er sich machen. Correct title: Einen Jux will er sich machen. Posse mit Gesang, four acts, by Johann Nestroy. Gesammelte dramatische Werke, Anton Schroll and Co. (Wien, 1928), 11 Bd.

Deutsches Liebhabertheater 2-28-60
Deutsches Liebhabertheater 10-15-60

Turner Rabenstein's Tod. Drama in two acts concerning the Revolution of 1848 in Frankfort-am-Main. No further data available.

Turngemeinde 1-9-59

Turning the Tables. Farce in one act by John Poole. Lacy vol.40.

Hough and Meyers	9-20-56
Hough and Meyers	9-25-56

Two Gregories. Variant subtitles: or, Luck in a Name; or, Where did the Money Come From? Farce in one act, by Thomas John Dibdin. Lacy vol. 10. Fr. Amer. Dr. #67.

St. Louis Varieties	10-9-55
Hough and Meyers	9-19-56

u.A.w.g.; oder die Einladungskarte. Schwank in one act by Kotzebue. Dramatische Werke Ausw., Kummer (Leipzig, n.d.), 10 Bd.

Deutsches Liebhabertheater	6-17-58

(Der) Uhrmachers Hut. Lustspiel in one act by Friedrich, after Mrs. Ernest de Giradin. Bloch (Berlin, n.d.).

Tivoli Theater	7-15-58

Uncle Tom's Cabin. Drama in five acts by George L. Aiken (so advertised), from the novel by Harriet Beecher Stowe. Fr. Stan. Dr. #218.

Hough and Meyers	9-2-56
Hough and Meyers	9-3-56
Hough and Meyers	9-9-56
Hough's Company	6-13-57

(Der) unsichtbare Gastwirth in Davenport. No data available.

Thalia Gardens	9-7-62

Unter der Erde; oder Arbeit bringt Segen. Usual subtitle oder Freiheit und Arbeit. Volksschausspiel by Carl Elmar (pseudonym for Karl Swiedack), music by Hebenstreit. Cf. Miner's Life, above.

Deutsches Liebhabertheater	4-16-60
Deutsches Liebhabertheater	1-13-61
Thalia Gardens	8-31-62

Uriel Acosta. Trauerspiel in five acts by Gutzkow. Dramatische Werke, Costenoble (Jena, 1852), 5 Bd.

Deutsches Liebhabertheater	6-8-57

(Der) Vater der Debütantin; oder doch durch gesetzt. Posse in five acts by Schneider from the French of Bayard and Théaulon. Repertoire des Auslandes, Bloch (Berlin, n.d.), 9 Bd.

Deutsches Liebhabertheater	12-25-62

(Der) verkaufte Schlaf. Marchen in three acts by Haffner from Saphir, music à Capell by Hebenstreit. Universal-Biblio-

thek, Reclam (Leipzig, n.d.), Nr. 255.

Deutsches Liebhabertheater 11-1-58

Verlegenheit und List; oder der Windige Kammerdiener. Lustspiel in three acts by Kotzebue, adapted from Contretems sur Contretems by Lebrun. Werke, Kummer (Leipzig, n.d.), 40 Bd.

Deutsches Liebhabertheater 1-7-56

(Der) verliebte Jäger; oder das Abentheuer in der Muhle. Drama by Schroeder. No data available.

Thalia Gardens 8-17-62
Thalia Gardens 8-20-62

(Der) Verliebte Schneider; oder so prellt man seinen Vormund. No data available. Possibly Kotzebue's Schneider Fips, q.v.

Deutsches Liebhabertheater 12-25-60

(Der) Verrath. No data available. Possibly Der Verräther. Lustspiel in one act, by F. Holbein. Künast (Wien, n.d.). Cf. also Der Fischer an der Salzach; oder der Verrath. Vaterländisches Schausspiel in five acts by Joseph Römeier.

Deutsches Liebhabertheater 12-7-58

(Der) Verschwender. Zaubermärchen mit Gesang in three acts, by Ferd. Raimund. Sammetliche Werke, Hölzl (Wien, 1855), 9 Bd.

Deutsches Liebhabertheater 1-24-59
Deutsches Liebhabertheater 1-30-59

(Die) Verstorbenen. Posse in one act by Lebrun. Vor-u. Nachspiele, Kupferberg (Mainz, 1834), 2 Bd.

Deutsches Liebhabertheater 2-28-56

(Die) Verwandtschaften; oder Geld macht der Mann. Subtitle not verified. Comedy in five acts by Kotzebue. Dramatische Werke, 7 Bd.

Deutsches Liebhabertheater 1-29-56
Deutsches Liebhabertheater 1-21-56

(Der) verwundschene Prinz; oder Seelenwanderung eines Schusters. Subtitle not verified. Schwank in three acts by Johann von Plötz. Deutsches Bühne, G. Franz Verl. (Munich, 1847), 2 Bd. Cf. Der Traum eines Schusters.

Deutsches Liebhabertheater 4-4-56
Deutsches Liebhabertheater 4-18-56
Deutsches Liebhabertheater 3-16-57

(Der) Vetter. Lustspiel in three acts by Benedix. Gesammelte

dramatische Werke, J. J. Weber (Leipzig, 1875), 4 Bd.

Deutsches Liebhabertheater 12-7-57
Thalia Gardens 10-12-62

(Der) Vetter aus Bremen. Lustspiel in one act by Körner. Universal-Bibliothek, Reclam (Leipzig, n.d.), Nr. 172.

Deutsches Liebhabertheater 11-21-58
Deutsches Liebhabertheater 12-12-58

(Der) Vicomte von Letorières. Lustspiel in three acts by C. Blum, from the French. Universal-Bibliothek, Reclam (Leipzig, n.d.), Nr. 649.

Deutsches Liebhabertheater 10-27-59

Village Lawyer. Farce in one act by Lyons, adapted from L'Avocat Patelin, by l'Abbé Auguste de Brueys. Lacy vol. 43.

National Theater 9-22-57

(Das) Volk, wie's weint und lacht. Posse mit Gesang in three acts by Kalisch and Berg. Music by Conrads Hofmann and Co. (Berlin, n.d.).

Deutsches Liebhabertheater 1-20-62

Vor dem Ball. Scherz mit Gesang in one act by Görner. Bloch (Berlin, n.d.).

Deutsches Liebhabertheater 4-23-62

(Der) Wahnsinnige; oder das Irrenhaus zu Dijon. Correct title: Das Irrenhaus zu Dijon; oder der Wahnsinnige. Melodrama in three acts, by L. Meyer from the French of Bereaud. Kühling and Güttner (Berlin, n.d.). Music by H. Matte.

Deutsches Liebhabertheater 3-28-60

Wandering Minstrel. Farce in one act by T. Henry Mayhew. Lacy vol. 23.

Farren's Company 9-18-58

Ward's Mission to China; or our American Minister of the Celestial People. Circus spectacle. No data available.

Dan Rice's Circus 7-6-61

(Das) war Ich! oder die böse Nachbarin. Schwank in one act by J. Hutt. Bloch (Berlin, n.d.). Cf. also Die böse Nachbarin; oder Das war Ich! Operetta in one act by J. B. Klerr. Bote u. Bock (Berlin, n.d.).

Deutsches Liebhabertheater 2-25-61
Thalia Gardens 10-5-62

Weathercock. Farce in two acts by J. T. Allingham. Lacy vol. 71.

Hough's Company 4-6-57

(Der) Weg durch's Fenster. Lustspiel in one act by Friedrich, after Scribe. Bloch (Berlin, n.d.).

Tivoli Theater	7-11-58
Deutsches Liebhabertheater	1-2-59

(Der) Weiberfeind; oder der gefoppte Jungegeselle. Lustspiel in one act by Benedix. Gesammelte dramatische Werke, J. J. Weber (Leipzig, 1874), 2 Bd.

Thalia Gardens	8-31-62

(Die) Weibliche Schildwache. Liederspiel in one act by Friedrich after Lemoine. Music by Stiegmann. Bloch (Berlin, n.d.).

Deutsches Liebhabertheater	10-28-61
Deutsches Liebhabertheater	6-2-62

(Die) weiblichen Drillinge. Liederspiel in one act by Karl von Holtei. Theater Trewendt (Breslau, 1885), 1 Bd. Cf. also Die weiblichen Drillinge. Schwank mit Gesang in one act by C. Wexel after Holtei.

Thalia Gardens	7-27-62

Wellington's Uniform. Advertised in English, but the German play, Die Uniform des Feldmarschall's Wellington. Lustspiel in one act, by Kotzebue.

Deutsches Liebhabertheater	4-14-60

(Der) Weltumsegler wider Willen. Posse mit Gesang in four acts, by G. Raeder. Theater, Bock (Dresden, n.d.), 4 Bd.

Deutsches Liebhabertheater	4-13-62

(Die) Wette im Feenreich. This is Der böse Geist Lumpaci Vagabundus; oder das liederliche Kleeblatt, q.v. Zauber-posse mit Gesang in three acts by Johann Nestroy. Gesammelte Werke, Bonz and Co. (Stuttgart, 1891), 1 Bd. Cf. also Lumpaci Vagabundus.

Deutsches Liebhabertheater	1-27-62

(Die) Whigs und Demokratinnen. By L. Schubar. No data available.

Deutsches Liebhabertheater	4-4-56
Deutsches Liebhabertheater	4-18-56

Who Speaks First. Comedy in one act by Charles Dance. Lacy vol. 23.

Hough's Company	4-15-57
Hough's Company	4-27-57
Hough's Company	5-7-57
McVicker's Company	6-22-59

Widow. This is doubtless Wanted--a Widow with Immediate Possession. Farce in one act by Dion Boucicault and Charles Sey-

mour. Fr. Min. Dr. #4. Cf. The Young Widow, below.

National Theater 9-21-57

Wie drei Musikanten ihre Zeche bezählen. Posse in one act by Görner. Görner Almanach, Bloch (Berlin, n.d.), 2 Bd.

Deutsches Liebhabertheater 5-18-58

Wife; or a Tale of Mantua. Variant subtitle, or, the Italian Wife. Drama in five acts by James Sheridan Knowles. Edward Martin Co. (first performed in London, 1833). Dick's Stan. Plays vol. 16.

Hough and Meyers	9-12-56
Hough and Meyers	9-29-56
Hough and Meyers	10-9-56
Hough's Company	3-17-57
Hough's Company	4-16-57
Hough's Company	5-18-57

William Tell; or the Hero of Switzerland. Drama in five acts by James Sheridan Knowles. Lacy vol. 83.

(First) National Theater	5-14-53
Hough's Company	6-1-57
(Second) National Theater	9-19-57

Wilhelm Tell; oder der Befreier der Schweiz. Schausspiel in five acts by Schiller. Theater, Cotta Nchf. (Stuttgart, 1807), 5 Bd.

Deutsches Liebhabertheater 3-17-62

Willow Copse. Melodrama in five acts by Dion Boucicault and Charles Lamb Kenney, adapted from La closerie des genêts, by Frédéric Soulié. Fr. Stan. Dr. #247.

Hough's Company	6-19-57
Hough's Company	6-23-57

Wirrwarr; oder der Muthwillige. Variant subtitle: oder Verwirrung in allen Ecken. Posse in five acts by Kotzebue. Dramatische Werke Ausw., Kummer (Leipzig, n.d.), 10 Bd.

Deutsches Liebhabertheater	12-21-55
Deutsches Liebhabertheater	1-17-56
Deutsches Liebhabertheater	2-1-58

Woman; her Love, her Faith, her Trials. A play in two acts with the title Woman; her Hope, her Faith, her Trials was given in Chicago 9-20-58. No data available.

St. Louis Varieties	10-6-55
Hough's Company	5-13-57

(Die) Wunderkuren des Doktor Eisenbart; oder alles fallt aus den Wolken. This is doubtless Die Wunderkuren. Lustspiel in

three acts by C. Wisto. W. Baensch (Berlin, n.d.).

Tivoli Theater	6-27-58

Yankee Duelist; or Elam's Wedding. Farce by Newton Field, Ames' Plays #111. Cf. Day in Davenport, above.

Hough and Meyers	10-18-56
Hough's Company	3-17-57
Hough's Company	3-25-57
Hough's Company	4-8-57
Hough's Company	5-8-57
Hough's Company	6-22-57

Yankee Peddler; or North and South. Variant subtitle: or, Old Times in Virginia. Farce in one act by Morris Barnett. Fr. Mi. Dr. #169.

Hough's Company	6-4-57

Young Scamp. Comedy by Edw. Stirling. Dewitt #83.

Hough and Meyers	10-17-56

Young Widow. Usual subtitle, or, a Lesson for Lovers. Farce in one act by T. G. Rodwell. Lacy vol. 22. Cf. The Widow, above.

Hough's Company	6-6-57
Hough's Company	6-16-57
National Theater	9-25-57

Youth Who Never Saw a Woman. This is doubtless Nature and Philosophy; or, the Youth Who Never Saw a Woman. Several titles, by a gentleman of Richmond. Fr. Min. Dr. #185.

Hough's Company	4-28-57

(Der) Zeitgeist. Posse in four acts by Raupach. Dramatische Werke, Hofmann and Co. (Hamburg, n.d.), 4 Bd.

Deutsches Liebhabertheater	8-30-59

(Die) Zerstreuten; oder Irrthum in allen Ecken. Posse in one act by Kotzebue. Dramatische Werke Ausw., Kummer (Leipzig, n.d.), 10 Bd. Cf. Irrthum in allen Ecken, above.

Tivoli Theater	6-10-58
Tivoli Theater	6-17-58
Deutsches Liebhabertheater	12-26-58
Prairie Liebhabertheater	10-23-59
Thalia Gardens	8-17-62

Zopf und Schwert; oder das preussische Tabacks-Collegium. Historisch-Lustspiel in five acts by K. Gutzkow. Dramatische Werke, Costenoble (Jena, 1850), 3 Bd. Also in the Universal-Bibliothek, Reclam (Leipzig, n.d.), #5061.

Deutsches Liebhabertheater	4-20-62

Zulima. Vorspiel in one act to Schloss Greiffenstein; oder der Sammetschuh by Charlotte Birch-Pfeiffer, q.v. above.

Deutsches Liebhabertheater 1-20-61

Zurücksetzung; oder die verkannte Tochter. Schausspiel in four acts by C. Toepfer. Gesammelte dramatische Werke, Duncker und Humblot (Leipzig, n.d.), 3 Bd.

Deutsches Liebhabertheater 12-14-57

BIBLIOGRAPHY

For convenience, the Bibliography has been arranged in six sections:

I. Local source material: newspapers, council records, directories, histories, biographies and autobiographies, and special records.

II. Social and institutional beginnings; travellers' accounts.

III. The theater, lectures, and other entertainments.

IV. Emigrant guides and general reference works.

V. Bibliographies, and special reference works.

VI. Letters and miscellaneous.

The listing of titles is selective, in that only those works are listed which have a direct or pertinent indirect connection with the study; in the latter classification are several articles concerned with the life and times of early Dubuque, which, in spirit, reflect similar conditions in Davenport and the frontier of eastern Iowa. With one or two exceptions, none of the books listed at the beginning of Appendix II, used in the establishment of play titles, is here repeated.

Part I:-Local source material: newspapers, council records, directories, histories, biographies and autobiographies, and special records.
N.B. The parenthesis () about a date following a newspaper entry indicates that the issues for that period are not available. All newspaper entries close with the terminal date of the study, 1863, or earlier.

Iowa Sun and Davenport and Rock Island News, 1838-1840.
Weekly: August 4, 1838 to September 12, 1840.

Davenport Gazette, 1841-1863.

Weekly: August 26, 1841 to August 21, 1845.
(August 21, 1845 to August 26, 1847).
August 26, 1847 to August 26, 1854.
(August 31, 1854 to October 16, 1854).

Daily: October 15, 1854 to January 1, 1863.
(March 10, 1856 to May 19, 1856).

Daily Iowa State Democrat, 1856-1863.
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